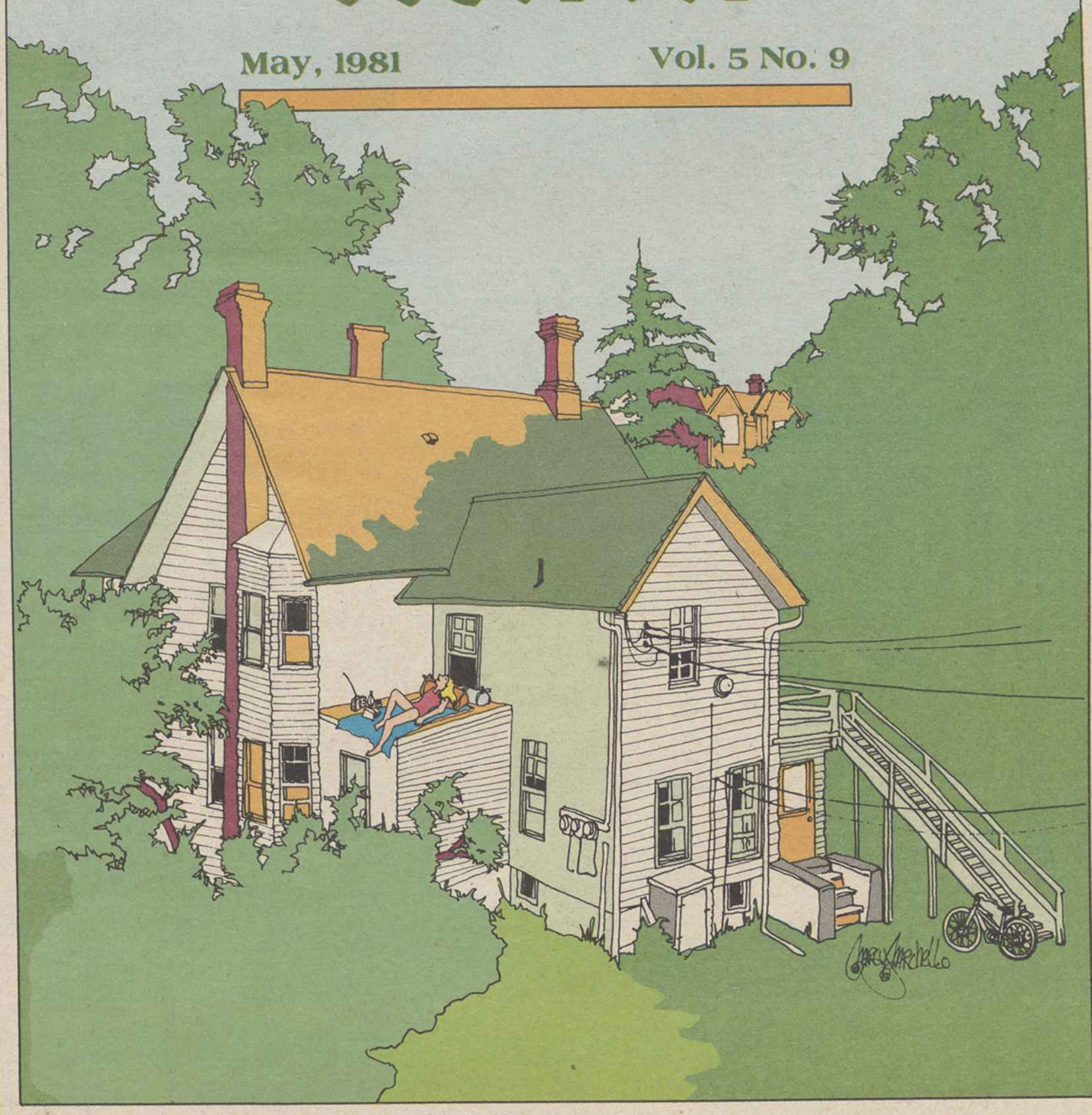
Ann Arbor Observer

May, 1981 Vol. 5 No. 9



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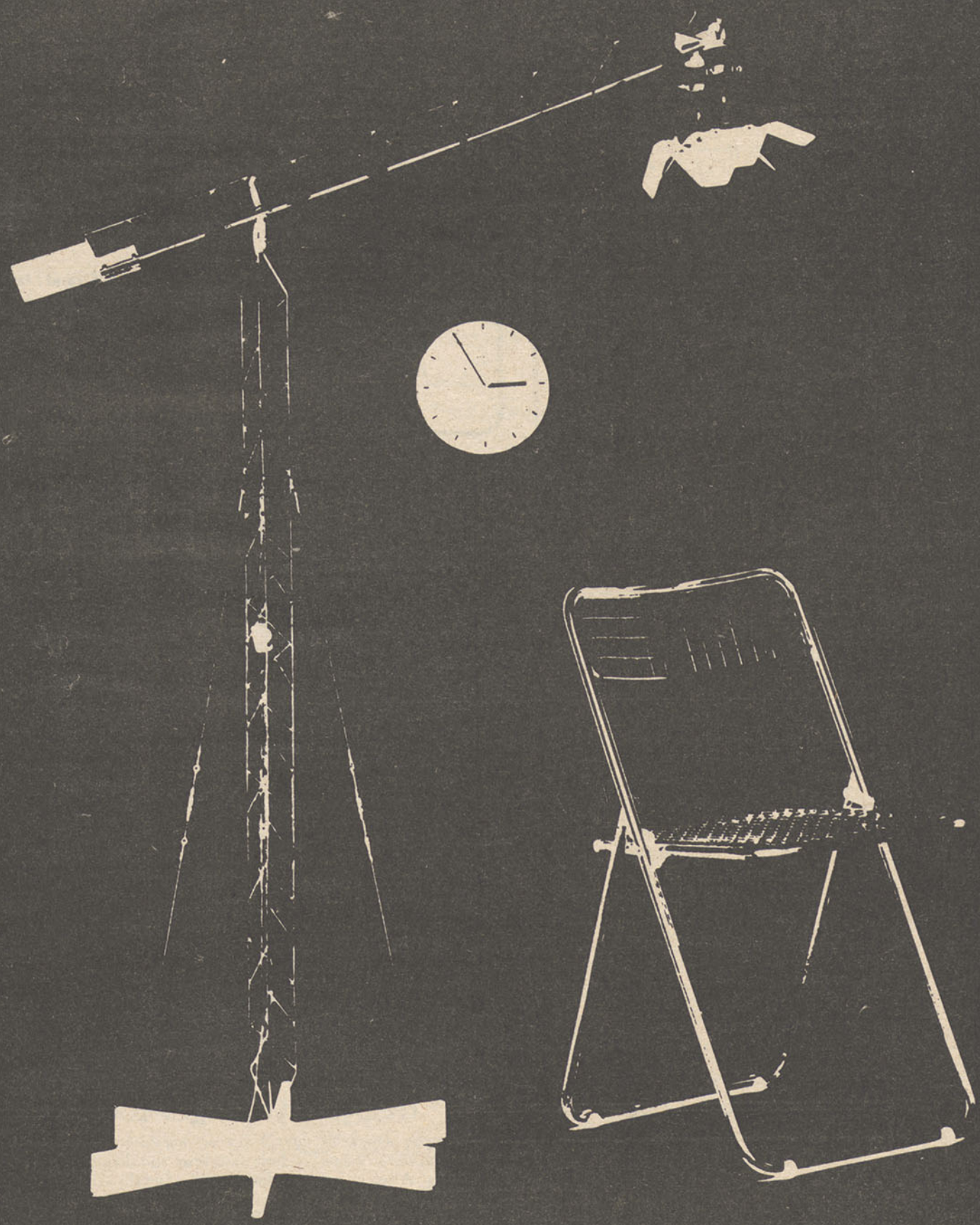

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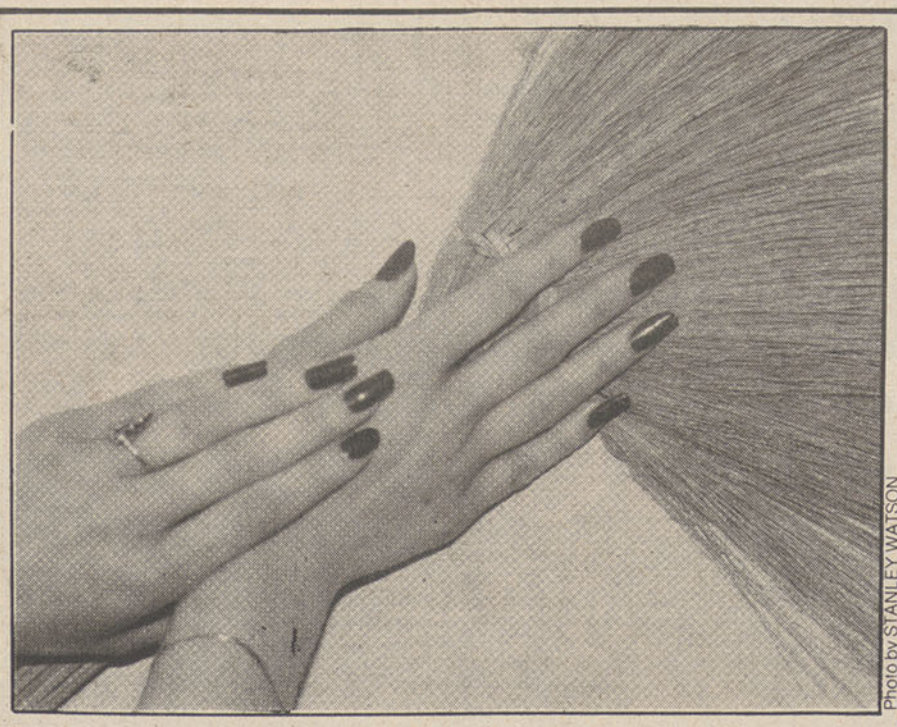

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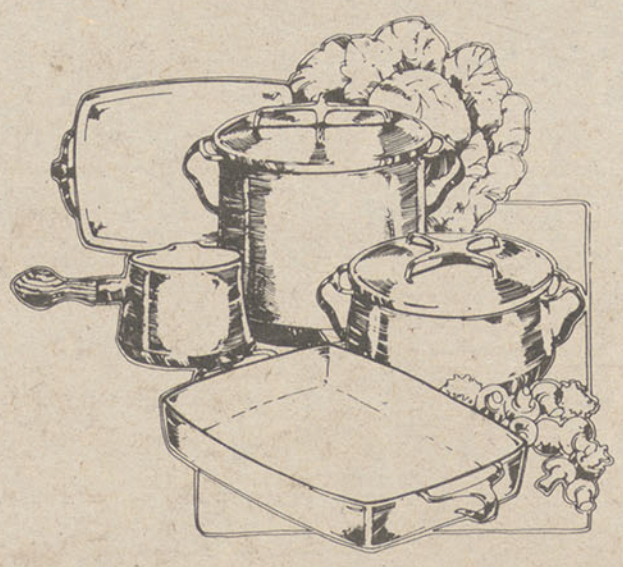

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Ann Arbor Observer

May, 1981

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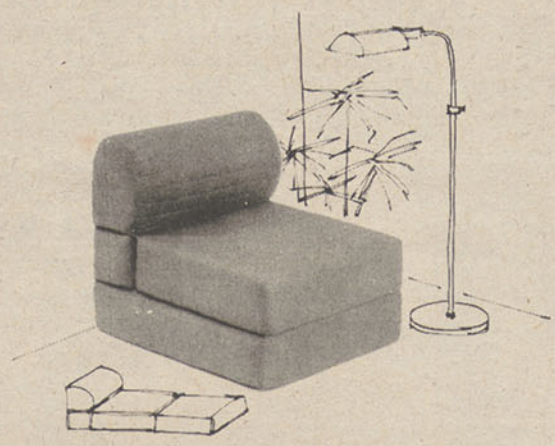

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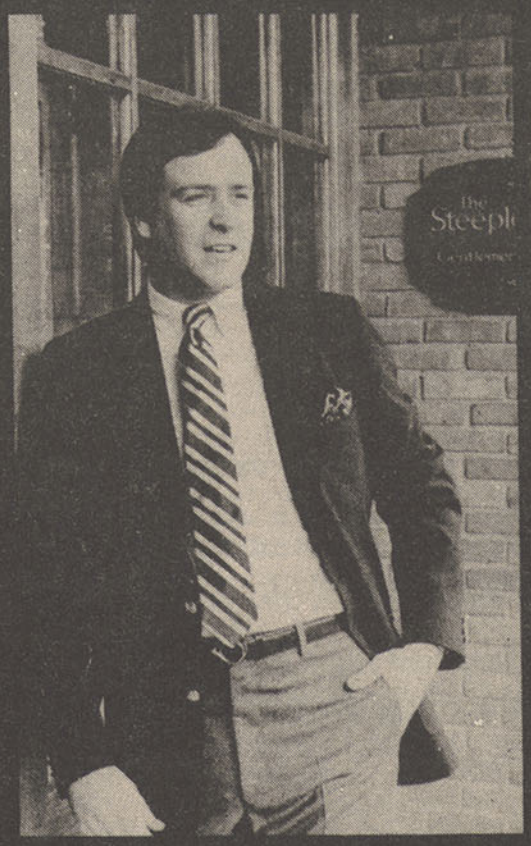

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AROUND TOWN

Laughing All the Way

This bus is like a clubhouse," a regular rider of AATA bus 14A tells us. "We're the members, and the driver up there, Sharon Reed, is our leader. She's the president of the club."

Bus 14A handles the Geddes/Medford route, and afternoons its driver is Sharon Reed. One day we come along for the ride, and it's soon evident that riding on 14A

PETER YATES

with Reed at the wheel is a lark. In her twenties and very pretty, with a warm bronze face lit by a dazzling smile, she says "Hi" to passengers boarding and "How are you?" "Where were you yesterday?" or "That's a nice dress." As many times as she's made the loop from town to Geddes, over to Medford then to U Hospital and back downtown, she still makes an adventure of every ride. "I'm not supposed to talk to you," warns Reed, who won a safe driving award this year. And she doesn't exactly talk to riders. But she keeps up a steady stream of comment on everything she notices along the way. Almost everything she sees makes her laugh, and each laugh has a different meaning.

She laughs with delight when she spots a very dirty two-year-old having a wonderful time playing in a big pile of topsoil. "He's about as deep in as he's going to get," she says, and we all laugh at his orgy of messiness. On Sheridan, a dejected little girl walks along the road headed for a music lesson. A violin dangles at the end of one arm and a plastic bag of belongings sags nearly to the ground from the other. "She looks like she's running away from home," Reed observes, and we all laugh in sympathy.

"Now we're going to pick up my pals at Tappan School," she tells us, but when we get there, there are no kids in sight. "Where are my pals today?" she wonders, suddenly straight-faced. Then seven kids appear from nowhere, racing toward the bus from some hiding place. "Fooled ya!" they yell, piling onto the bus. Reed laughs, and the riders laugh, too. "Wait til you see me next time—after your spring break," she tells the kids as they settle into their seats. "They're going to make all us drivers wear uniforms like policemen—blue shirts, dark blue pants, a policeman's hat. We all going to look like pigs! Oh, 'scuse me. I shouldn't use that word." The kids crack up.

"I love that house," she says with a sigh as we pass a substantial ranch house next to the Hoover mansion on Washtenaw. Then, spotting a middle-aged woman running hard to make it to the bus stop ahead, she shouts, "Look at her go! Look at her run! She's really gittin' it. Most people don't stretch out like that. That was goooood!" she laughingly tells the startled woman as she pants and huffs up the steps of the bus.

Near University Hospital, Reed announces, "Now we gonna slow down and say 'hi' to the nurses." The kids slide open the windows on the right-hand side of the bus and shout "Yea, nurses!" and other encouragements to the striking pickets. The striking nurses wave back with their signs. We stop to pick up a man, a friend of Reed's, who's wearing an extremely fancy, perfectly pressed black-and-white-checked suit and black shoes with a blinding shine. "Why you dressed like that?" she giggles with mingled admiration and mock suspicion. "I won't have any pimping on my bus."

When the bus pulls up for a red light at State Street, we all get an earful. From a car drawn up alongside comes the loud, angry voice of a mother scolding her daughter. "I guess we better stay out of that one," Reed says, and we all laugh, remembering when we've been on one side or the other of similar battles.

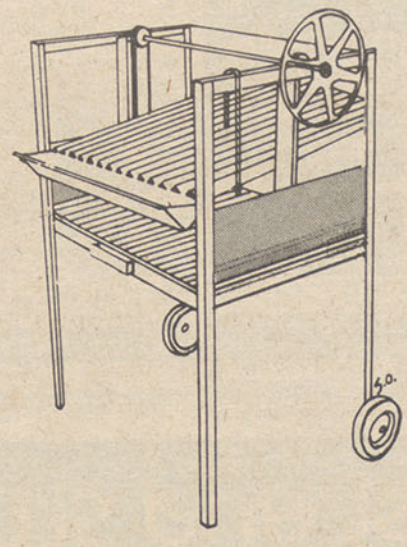
Today everybody on board is asked to fill out an AATA rider survey card. "It wants to know did I make $1,500 a year last year," a thirteen-year-old girl wonders. "You?" says Reed with a whoop of amazement. "Now I'll tell you what to put down on that card. Write that I'm the nicest, the cutest, the humblest, the non-conceitedest bus driver that ever was," she says solemnly, then explodes a laugh. "And spell my name right—R-E-E-D."

The Best Bar-B-Q Grill

We stopped by Julia and Charles Eisendrath's east side home to have a look at an outdoor grill he's perfected. Eisendrath teaches journalism in the U-M Department of Communications when he isn't designing grills. We found him on the terrace dressed in a leather welder's apron and holding a tall-stemmed glass of red wine. "Come see the best grill in the world," he called in greeting.

It wasn't totally revolutionary in shape. You could see right off it was a grill, but its details varied noticeably from the norm. The grilling surface was at a slant, and its bars were grooved. Three sides of the fire chamber were boxed in by reflecting panels of stainless steel. A pulley mechanism for raising and lowering the grill, and a ratchet for locking it at any level, worked supersmoothly. A shallow drawer under the grate collected ashes; you could pull it out with the gentle tug of one finger. On the grate, a rough bunch of twigs and small branches gleaned from the lawn during spring cleanup was just beginning to catch fire. The handsome apparatus stood rock solid on its slender legs.

Assuming the stance of a lecturer and the urgent tone of a reformer, Eisendrath explained, "Just about everything is wrong



with the standard American grill. It has a shallow fire container, so you have to burn charcoal or briquets in it. We have burned charcoal in this one, but you don't have to.

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Any wood scraps you pick up around the yard will do. With the standard grill, the range for adjusting its distance from the fire is five inches, if you're lucky. Usually it's less, and the thing is awkward to move up and down. Once meat starts to cook, juices and fat drip onto the coals and send up puffs of steam and exploding flames of burning fat. Whatever height the grill is set at, you're stuck with that one temperature all over its surface, so it's hard to cook several different kinds of food at the same time. American grills are hard to clean and hard to get the ashes out of. I could go on," he said, dismissing American grills with a pitying shake of his head.

"This is the first project I've ever had that doesn't involve words and writing," Eisendrath then remarked as he turned, pink and smiling, to contemplate his oeuvre. "Working it out was rather like editing, though—the same process of adding, deleting, and revising." For a number of years before he came to Ann Arbor, Eisendrath was a foreign correspondent and later a bureau chief for *Time* magazine, posted to such places as London, Paris, Argentina, and Chile. "People in South America did a lot of grill cooking," he remembers. "We noticed that even the cheapest grills down there had a wonderful feature—a sloping broiling surface formed by grooved bars. That way the fat ran down the grooves away from the fire. Charring was reduced. The sloped grill had another advantage. It was hottest at the low edge in front, graduating to somewhat less hot at the elevated back. You could cook a whole range of things on it at one time, moving stuff around to the spots where the heat was just right. I adapted that sloping grill and gave it an eighteen-inch range of up-and-down adjustment for flexibility."

Now Julia Eisendrath arrived with a large tray of foods requiring different cooking heats. These would put "the best grill in the world" to the test. Although the fire still burned with a small flame and was nowhere near the glowing ember stage, it was pronounced just right. Onto the grill went a duck split down the back and flattened. On went large Idaho potatoes cut in half lengthwise. Within seconds, yellow duck fat began to migrate down the channels to the long reservoir at the grill's lower end. When the duck was turned, sweetbreads were put on to cook at the high back of the grill. In a few minutes wedges of eggplant were added. Eisendrath periodically painted everything with duck fat. Finally he tucked littleneck clams and oysters in around the other things. In the end, everything tasted delicious. Nothing was charred. The grill passed the test. Ripe but firm bananas, roasted in their skins over the dying fire, made a fine dessert.

"We've had five of these grills made—all by hand. There are hundreds of welds in the thing. The grooved surface, for instance, is made from heavy stainless steel angle irons welded to the cross pieces." Are serious marketing plans going forward, we wanted to know. "We don't need them," Eisendrath stated confidently. "Anybody who sees this in operation wants one. The grills sell themselves as fast as we can get them finished."

The self-selling perfect outdoor grill costs $350.

The U-M Pulls Out

Over the past twenty-five years of growth, the U-M has acquired a far-flung real estate empire, including old houses, an abandoned hospital, several converted factories, and an elementary school, to accommodate its burgeoning research, service, and storage functions. With the University shrinking, there's a strong possibility that one substantial property, the long red brick building on Fourth Street known as Argus I, will be sold. It now houses, among other units, the Bureau of School Services, the research division of the Institute for Labor and Industrial Relations, the well-known Amphibian Facility or frog farm. Built before 1900 for the Michigan Furniture Company, the four-story building was acquired from Argus Optics in 1963. With the high cost of energy and maintenance, the U-M Plant department would be happy to have fewer square feet to heat and maintain. Little investment has been made in Argus I, so it's the natural candidate for vacation and disposition.

Erected for the Michigan Furniture Company in 1879, the long brick factory later housed International Radio, which became Argus Optics.

Selling Argus I to a private developer was a likely possibility mentioned by several U-M officials. Some preservationists, still fuming over the 1976 demolition of Barbour-Waterman Gym, feel the U-M has an unwritten policy against selling land. They could easily envision the building pulled down for parking. The three officials we talked to all discounted that possibility.

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Dick Fry of Fry/Peters Associates is among the architects and developers who see exciting possibilities for developing the half-block property as an apartment or condominium project. In any case, it's a matter of years before anything will happen. It will take the U-M that long to finish finding new accommodations for the present tenants. Consolidating facilities involves a lot of complicated shuffling around, according to Paul Spradlin, Director of Plant Extension, who masterminds the puzzle. In the process, he said, the U-M aims to reduce the amount of space it rents on the private market (which could lower the demand for campus-area office space) and to consolidate split units whose divisions are now physically separate.

Though consolidation is taking place, the U-M continues to expand physically in many areas. Construction projects in the works are the Engineering School's Dow Building on North Campus, the underground Law Library addition, theater teaching facilities in Power Center, the privately-funded Alumni Building next to the League, the Positron Emissions Tomography medical research facility, and compact library storage in the renovated Buhr Machine building on Hill at Green.

A Happy Ending

The city Planning Department's Fred Bohl was relieved when the U.S. Census Bureau finally announced that Ann Arbor's population for 1980 was 107,316. That's 3,727 more than the Bureau had originally announced, and Bohl, having witnessed a succession of blunders and frustrating red tape by the Bureau, was beginning to think that the feds were never going to get things straight. The unflappable Bohl, a 36-year-old computer specialist, has compiled the best city data bank in the state. At the touch of a few buttons on his terminal, which connects up with the U-M's giant central Amdahl V/8 computer, he can recall such information as the average number of people per household along Hill Street or the average property taxes paid by residents of Burns Park.

As the city's point man in dealing with the 1980 Census officials, Bohl had the sensitive responsibility of seeing that every single person in Ann Arbor was counted. Because many state and federal allocations to the city are geared to population, each Ann Arborite counted represents an extra $60 for the city.

The city spent $2,500 and a lot of man hours contacting students and co-op dwellers, the most elusive Ann Arborites, to make sure they were included in the count. But Bohl's contacts with Census Bureau officials were anything but reassuring. Two years before the actual count, the Bureau promised communities a chance to review

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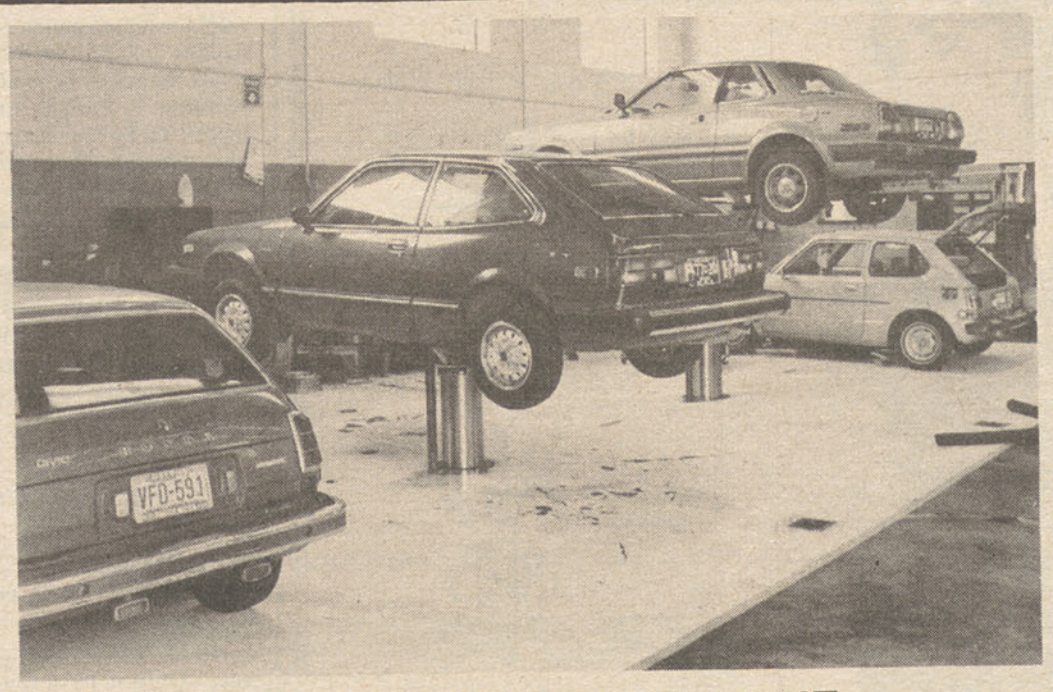

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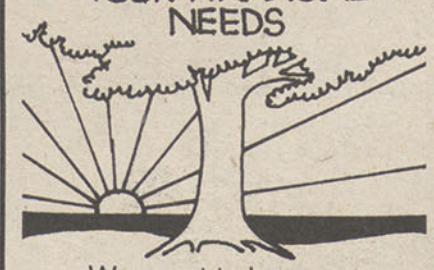

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its address lists, but this never happened. On July 1, the city received a preliminary census count for Ann Arbor and was given a limited time to review the figures and comment on their accuracy. When Fred Bohl saw the count of 103,589, he immediately knew it was too low. A quick scan of the Bureau's printout revealed that an entire census tract of almost 1,600 Ann Arborites had incorrectly been assigned to Scio Township rather than the city. Bohl spent many hours more pouring over the Census Bureau's figures, finding a number of more minor errors in the Census tally, all of which he reported to Mona Walz, head of the local Census operation. But at the beginning of September, the Bureau abruptly shut down the Ann Arbor census office, and from that point on, Bohl was never quite sure where the Ann Arbor census data had been sent and who he should communicate with.

Bohl watched patiently as the November deadline passed for the Bureau's revised census figures to be announced. Finally on December 9, the city received the revised figures. To Bohl's dismay, they showed the exact same incorrect count of 103,589. All of Bohl's laborious work seemed to have been for naught. But last month, finally, the final census count was announced, giving Ann Arbor a population of 107,316. Bohl's corrections had apparently been heeded. The upped count will mean an addition of almost a quarter million dollars to the city from state and federal sources.

Test of the Town

The fish-scale porch in last month's Test of the Town prompted a raft of entries, including many from Burns Park School pupils, it seems. Entrants were eager to inform us of the house's residents, present (Alan and Gail Sugar and family—he's a U-M ophthalmologist) and past (architect Dick Fry and his wife, Judy). "This

BOB BRECK

Last month's mystery photo.

is my friend Amy Sugar's house," wrote six-year-old Amy Troesch—very neatly, we might add. Her entry, along with Jonathon Tice's, happened to be randomly picked as winners. Each gets to choose a record of his or her choice from the Liberty Music Shop.

The house, built in 1893, is an interesting mix of architectural styles. (Note the surprising classical columns.) A very similar house, with virtually the same porches and dormer, stands at 506 East Kingsley, as two readers guessed. One (Milo Ryan—who lives in Laguna Hills, California) remembered it from a distance of two thousand miles and fifty years.

To enter Test of the Town, send your correct answer no later than May 15 to the *Ann Arbor Observer,* 206 South Main, Ann Arbor, Michigan 48104. No hand deliver-

BOB BRECK

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ies, please. Be sure to include your address on your letter or card. Sorry, we can't respond to all entries.

Behind the Nurses Strike

You wouldn't know it from early media coverage, but the strike by registered nurses at University Hospital is not primarily over working conditions, at least not in the common trade union sense. This is the main thing we learned when we dropped in at the tiny East Ann Street office of the U-M Professional Nurse Council, the nurses' bargaining agent in contract negotiations with the Hospital. Amid the good-humored chaos of sign-making, xeroxing, telephone answering, and numerous impromptu strategy sessions that spilled down into the basement and out onto the sidewalk, we did hear some talk of scheduling inequities and poor pay for experienced nurses. But concern for these nuts-and-bolts labor issues was overshadowed by what everyone was calling "professional nursing."

It's not easy to pin down the exact dimensions of this issue. The nurses spoke of such elusive matters as "dignity" and "respect," and one nurse expressed her desire to achieve "collegiality" in her relationships with other professionals in the hospital. One older nurse bristled at the mention of "physicians' handmaidens" and stated bluntly, "The nursing process is not a dependent function of medicine. We nurses have our own professional aims, methods, and standards of practice." Another explained, "Doctors are concerned with disease, but the focus of nursing is health. We're trained to provide preventive health-care and to teach self-care."

The problem, we were told, is that American hospitals, shaped almost entirely by the professional and economic needs of physicians, do not recognize the independence or the value of this "nursing process." Times have changed since the Michigan Medical Society announced in 1928 that nurses are "helpers and agents of physicians, not co-workers and colleagues" and publicly complained that it was "difficult to get the desired services from the highly-trained nurses." But attitudes have not changed enough to suit the striking nurses. "There are still doctors who expect us to stand in their presence and to speak only when spoken to," one nurse noted with exasperation. Another reported that when she recently complained to the physician in her out-patient clinic that she was not getting the opportunity to discuss self-care with her patients, he responded acidly, "Patient teaching is my job, not yours."

The nurses claim that these ingrained attitudes still affect the way hospitals are run. The result, in the words of one outspoken nurse, is that "we are often unable to practice nursing. Our jobs are not as task-

oriented as they used to be," she conceded, "and we do have more opportunity to plan and carry out effective patient care. And that's what people are paying hundreds of dollars a day for to stay here. The kind of nursing care we are able to give patients has a lot to do with whether or not they stay out of a hospital when they are discharged. But the Hospital seems to consider this gravy. When staffing is short, they cut back on nursing care, not on admissions. We're back to bargain-basement care then—carrying out doctor's orders for medical treatment and attending only to the patient's short-term physical needs."

So what do the nurses want from the Hospital? The vast issue, it turns out, boils down to a dispute over three words in the contract. The Hospital has offered language that recognizes the registered nurses as professionals who "are qualified to" assume responsibilities of the nursing process. The UMPNC wants that phrase "are qualified to" deleted, so that the contract recognizes these responsibilities as their right as nurses, not just something they are qualified to do at management's discretion.

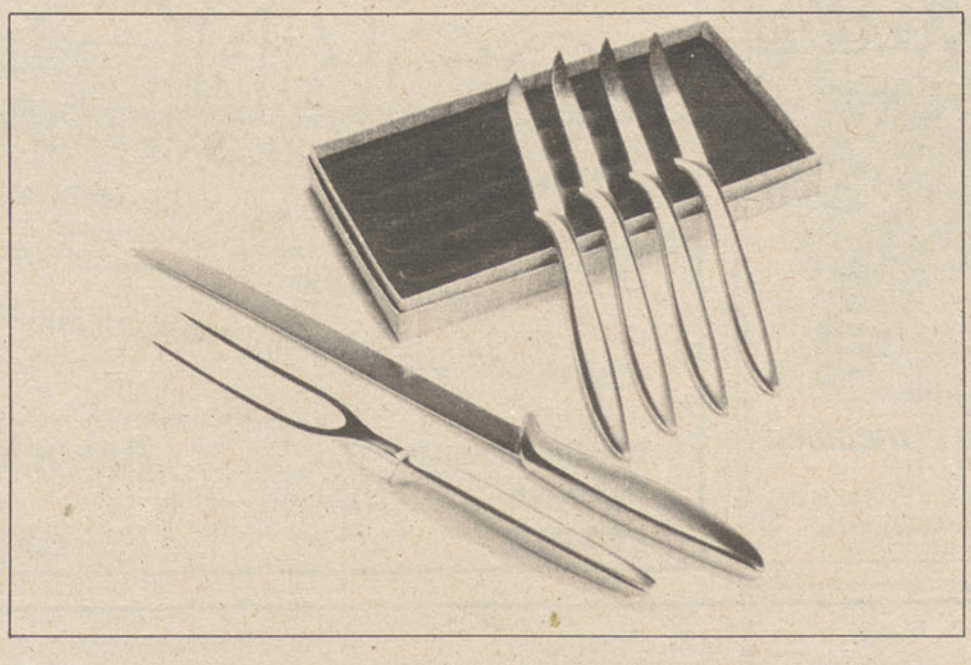
The Hospital argues that the determination of each nurse's scope of practice is a basic management right, but the nurses feel they are only asking for reasonable limits to management discretion. "They can tell us where and when to practice nursing," explained one, "but we're not going to let them tell us to practice anything less than the full nursing process."

As we were leaving, one young nurse, fresh from a four-hour stint on the picket lines, eagerly added her two cents. "I don't object to management telling me, 'Don't do this, someone else will,' but I do mind when I'm told, 'Someone else is handling the patient teaching, so don't you bother yourself with it.' It's my business to worry about everything that affects the patient's well-being. If I don't take care of something myself, I need to know what someone else has done. That's the only way I can make proper care plans." As a rule, she acknowledged, management does not expressly forbid nurses to know what has been done for a patient, but she claimed it does often fail to provide a working environment that makes it practicable for her to know enough or do enough to control the quality of care she is giving.

What she and other nurses are seeking is contract terms that give individual nurses a secure institutional footing, comparable to what physicians enjoy, from which to insist on what they view as their rights to practice their profession. "*'We care enough to take action.'* That's what this is all about," the young nurse called out as we left, pointing with a smile to the motto on the red and white button pinned to her jacket collar.

Orchids from Waste

Last month in reporting on the Clivus Multrum composting system for human and kitchen waste, we mentioned that the County Health Department required that the compost had to be taken to the sewage treatment plant for disposal. That's no longer the case, reports Clivus Multrum Great Lakes President Laurence Scott. He tells us, "We have been using our CM compost as a horticultural aid in growing orchids and roses for nearly two years." A number of people have expressed an interest in the Clivus Multrum system. They can find out more by calling Clivus Multrum Great Lakes Inc. at 995-4767.



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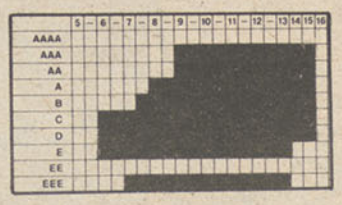

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ANN ARBORITES

Sam and Winnie Mayes:
two distinguished cellists

"It was all a big mistake," says Samuel Mayes, one of the foremost cellists in the world today, when asked how he got started playing the cello. Mayes, a U-M professor of music, used to be principal cellist with the Philadelphia Orchestra and the Boston Symphony. He recounts with a chuckle how at age four he was rudely separated from his real love—baseball. His mother, a gifted pianist, used to practice with a German named Max, the first cellist with the Saint Louis Symphony. Max was "a real comedian," says Mayes. "I used to sit in a chair and watch him and laugh myself sick." But when Max's uncle, also a cellist, came to visit, he mistook four-year-old Sam's attention for a great interest in the cello. Consequently he bought him one. Thus, inadvertently, was begun a distinguished musical career which has spanned four decades and several continents.

PETER YATES

Winnie and Sam Mayes

Now 63, Mayes has slowed down after 38 years of disciplined orchestra playing. He describes his present existence as a solo performer and teacher as "a glorious life." When we meet him, he is relaxing in his large, comfortable, rather new colonial house set back off Miller Road, surrounded by three and a half acres of trees and farmland. Next to him is his vivacious wife, Winifred (or "Winnie"), also an accomplished cellist.

Sam Mayes is a handsome man of slightly shorter than average height. His face, tanned from a recent trip to the Grand Cayman Islands, contrasts strikingly with his white, wavy hair. His hands are small, with long, graceful fingers. His manner is confident, outspoken, and more casual than one might expect of a famous virtuoso. He is dressed in jeans and laughs easily and often.

"Sam and I have enjoyed our profession immensely," says Winnie with her characteristic enthusiasm. "We have put a tremendous amount of work and energy into it, but have been repaid a hundred-fold." The Mayes have been married for the last eighteen years, though they first met forty years ago at the Curtis Institute of Music in Philadelphia.

Winnie exudes energy. She likes to play tennis, garden, and cross-country ski when she is not teaching or performing, while Sam, in his more laid-back way, prefers to watch television and ride his tractor-lawn mower when not working.

A child prodigy, Sam made his concert debut as a soloist with the Saint Louis Symphony Orchestra at the age of eight, despite a severe illness the year before. His mother was the main impetus behind his career. She had performed in vaudeville from childhood until she married his father, a surgeon. But there ends the musical influence in his life, though he has inherited other noteworthy qualities from his family. His shining black eyes are from his paternal grandfather, a Cherokee Indian. A sense of humor seems to run in the family, too. Will Rogers is a cousin on his father's side.

Sam Mayes at age 6

At twelve, young Samuel entered the Curtis Institute to study with Felix Salamund, a renowned English cellist. But Sam still didn't love the cello. "That didn't come until I was 21," he says, "when I suddenly realized that I didn't know anything else. And I already had a pretty important job in an orchestra—so what was I kicking about?" What kept him going all those years? His mother mostly, and the fact that he had been taught discipline and regarded playing cello as something he *had* to do.

When he graduated at eighteen, Mayes joined the Phildelphia Orchestra's cello section under conductor Leopold Stokowski. At twenty-one, he jumped from the last chair cello to become the youngest first chair in the country, sharing it with Benar Heifetz. He stayed with Philadelphia for twelve years, despite a turbulent relationship with Eugene Ormandy, the Orchestra's next conductor. "I just couldn't get along with the man," he says. "It was a love-hate relationship. Ormandy was a very nervous, uptight person, having just replaced the world-famous Stokowski, and it just irritated me. I guess we were both too young. I was even more bothered by the treatment the Phildelphia musicians were given by the business managers of the orchestra. They entered by the front door, so to speak, and we entered by the back."

"I'm a funny guy," Sam continues. "I'll stay someplace as long as I'm happy. But when I'm unhappy, I get out. That's been the story of my life." So finally he left Philadelphia and joined the Boston Symphony. "In Boston," he explains, "the attitude was entirely different. They made you feel like a great artist." He played with Boston for sixteen years.

Earlier in his career Mayes married and had two sons. He consciously did not push his children into playing a musical instrument. "Let them have a little childhood," he says, remembering how little time he had had to be a child. But his youngest son did go on to become a classical guitarist and now teaches at Glassboro State College in New Jersey.

Winifred Schaefer started out on the piano at the age of five and graduated to cello at ten. She attended Curtis Institute in 1938, after Sam had left and was playing with the Philadelphia Orchestra. But she remembers him, already a famous musician, sitting in on her lessons with Felix Salamund, watching detachedly as she suffered fits of tears at the hand of her teacher. She knew Sam only in passing then. "He was a big shot," she teases.

Winnie went on to marry another cellist. Soon World War II intervened and forced her to find odd jobs in order to help support her family, which now included a son.

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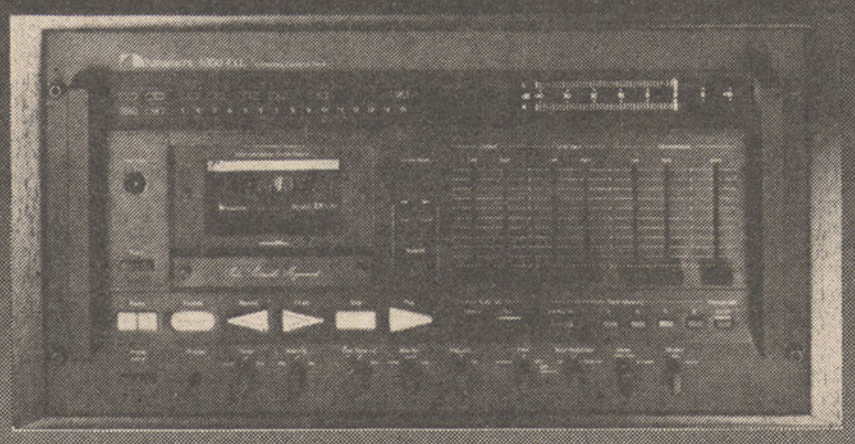

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ANN ARBORITES/ continued

For three years she never played the cello.

Her subsequent divorce prompted Winnie to seek her first musical job. In 1949 she became the principal cellist in the Fort Wayne symphony. After eight years there, she became restless for a new challenge. The Boston Symphony offered her the opportunity. She auditioned and became the first woman string player the Boston Symphony ever hired.

In 1957, after almost twenty years, Winnie and Sam saw each other again, at opposite ends of Boston's cello section. Sam's divorce had rendered him single now, too, so they occasionally had dinner together while on tour. "We never dated, though," says Sam. "We didn't need to. We saw each other every day." Finally, in 1962, they were married in a simple, quiet ceremony.

A year later the Mayeses were invited by Eugene Ormandy to join the Philadelphia Orchestra. "He made us an offer we couldn't refuse," Sam said. And now, with Sam's international stature well-established, the friction between him and Ormandy seemed to have died down. "It was an entirely different ball game," he remarks. It was also unusual at the time for couples to be hired by an orchestra. In fact, many had rules against it. By 1968, however, the Mayeses were one of five married couples in the Philadelphia Orchestra. That same year, Winnie became the assistant principal cello. For four years Sam and Winifred Mayes shared the first stand.

But after almost forty years of playing in orchestras, Sam was tiring of the rigid orchestral schedule. "Your life is not your own in an orchestra," he says. "You have very little personal time or freedom." He enjoyed those years—kidding around with other musicians, "always someone to play golf with," traveling to Europe, the Far East and South America. Still, he wanted to spend more time making solo appearances and teaching. "I love teaching," he says. "It's so gratifying to watch the kids develop."

But before he could realize his well-deserved dream, Mayes spent a year with the Los Angeles Philharmonic after its principal cellist developed problems with his hands. In 1975, Samuel Mayes joined The University of Michigan's School of Music.

Winnie, however, stayed with the Philadelphia Orchestra. For four years they had a commuting marriage, with daily phone calls and two visits a month. Finally, Winnie says, their long-distance marriage became uneconomical as well as lonely. She sold their Philadelphia house and moved to Ann Arbor.

Today both Mayeses give private cello lessons out of their home. What advice do they have for parents of aspiring musicians? Start them at about eight years old. Piano is still the best background instrument to begin with. The cello is one of the most satisfying instruments to play, Sam says, because "everything is so natural—the movements and the sounds."

Every spring when the Philadelphia Orchestra comes to Ann Arbor to celebrate the May Festival, the Mayeses are reunited with many old friends, including Eugene Ormandy. What kind of relationship does Sam have now with the eminent conductor? "They get tears in their eyes when they meet," Winnie says. —*Kathy Friedrichs*

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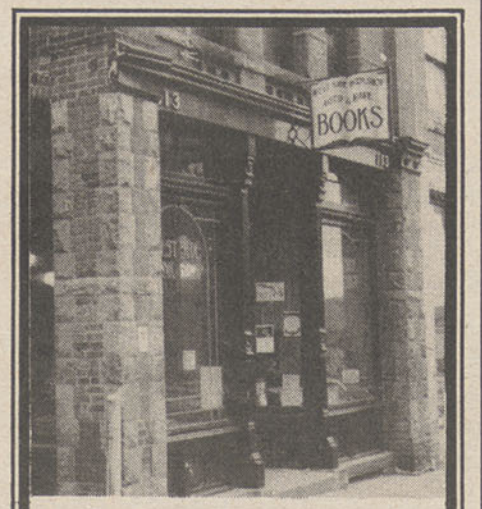

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Jim Standifer: *taking Eubie Blake's challenge to heart, he's keeping the legends of black music alive*

Standifer and trumpet great Roy Eldridge, caught by a friend as they left a Manhattan restaurant shortly after a videotaping session last fall. Eldridge, 70, was an important influence on Dizzy Gillespie; together they influenced Miles Davis.

In 1974 Jim Standifer had a conversation with Eubie Blake, the legendary ragtime pianist and composer who was then a youthful 91. Standifer was visiting Blake in his capacity as director of the Eva Jessye Collection of Afro-American Materials at the U-M School of Music. The conversation flitted pleasantly but without direction from reminiscence to reminiscence until Blake began complaining that none of the writers on early 20th-century black music had talked to the musicians themselves. "He reminded me that the time was running short for doing this," Standifer recalls. "Then he looked at me and shouted, 'And this work should be done by black boys like you! What's the matter with y'all?' "

Seven years later, Standifer has just finished compiling more than two hundred hours of videotape for "An Oral History of Black Music Told by Those Who Lived It." The thirty-five elderly black singers, dancers, songwriters, composers, and musicians he interviewed have become a source of personal and professional inspiration for him. U-M Media has completed a videotape show based on the tapes, and Standifer, a soft-spoken, direct man with little of the grandiose about him, talks eagerly about the possibilities that could grow out of his project—university telecourses, collecting the interviews in a book, even a PBS series. His materials have already formed the basis of articles and lectures on "Creativity and Aging."

Wiry and youthful-looking at forty-four, Standifer emanates intense but low-keyed excitement about his work. He first became interested in older black musicians in the late Sixties, when he was teaching music history and education at Temple University in Philadelphia. "That was when older black blues and jazz artists were being rediscovered and shown off at the Newport Festivals," he recalls, "and those people made a strong impression on all of us." He met Eubie Blake, Paul Robeson, and other greats at performances and parties. Discovering that such giants of the remote past were still active and vibrantly creating music was an eye-opening experience for fans of black music.

Things started to fall together to deepen Standifer's interest in talking to older black musicians. When he came to the U-M in 1970, he became friends with Carol Tice, founder and director of the Ann Arbor Public Schools' program to use retired people as classroom resources. She and her successful program made him more aware of the untapped potential vitality of older people and how best to reach it. He started giving music workshops for the elderly for the U-M Institute of Gerontology. When the School of Music established its Eva Jessye Collection in 1971, Standifer was named director.

But Standifer's interest in older black musicians did not develop into a mission until the fateful conversation with Eubie Blake in 1974. Challenged by Blake's accusation, he started compiling a videofile of interviews right away. But he couldn't pursue the project systematically until he received nearly $40,000 in grants to use during his sabbatical year. (A major grantor, The National Endowment for The Humanities, has recently fallen victim to the Reagan budget ax.) Much of 1980 Standifer spent travelling throughout the U.S. and even to Norway, where he talked to Anne Brown, the original Bess in *Porgy and Bess.* At 70, she now teaches singing and drama at the National Theater in Oslo. He visited musicians in their homes and even travelled on the road with some, including blues singers Sippie Wallace, 86, and Alberta Hunter, 82. They have both resumed full-time performing careers since their rediscovery.

Most musicians Standifer interviewed are still relatively poor and obscure, however. Blues singer Edith Wilson, for instance, is highly respected in her field, but she sings only occasionally—in Chicago clubs, accompanied by the well-known pianist Little Brother Montgomery. Her apartment in a rundown part of Chicago's South Side is filled with vintage Twenties furniture and several ancient fur coats, which, she says, keep old memories alive.

Whether obscure or famous, all Standifer's interviewees have resumed their creative careers. Standifer sees them as part of a widespread "gerontological renaissance." They all had the same message for him, he says: "We're alive and well, and all we need is someone to prod and encourage us to reawaken our curiosity."

And in return, Standifer hastens to add, they offer younger generations the sustaining example of a creative resourcefulness that feeds on adversity. "These are Ulyssean people, and their value to younger generations is not something easily pinned down," Standifer explains. "That value is always a very personal thing. I grew up in a poor family in Itasca, Texas, and it took a lot for my parents to raise ten kids and send them all through school. Within each of these musicians, I could see something of the tenacity and resourcefulness of my own parents, and of other older people I knew as a kid. Part of my excitement is knowing I belong to a race of people who have gone through crises of being and becoming and survived. These musicians offer confirmation of that mettle and of its continued vitality. It's really a communal thing," he concludes about his project. "They want me to tell their story as much as I want to find it out."

—John Hinchey

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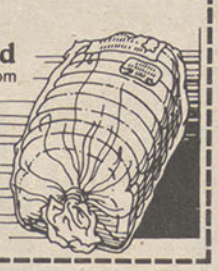

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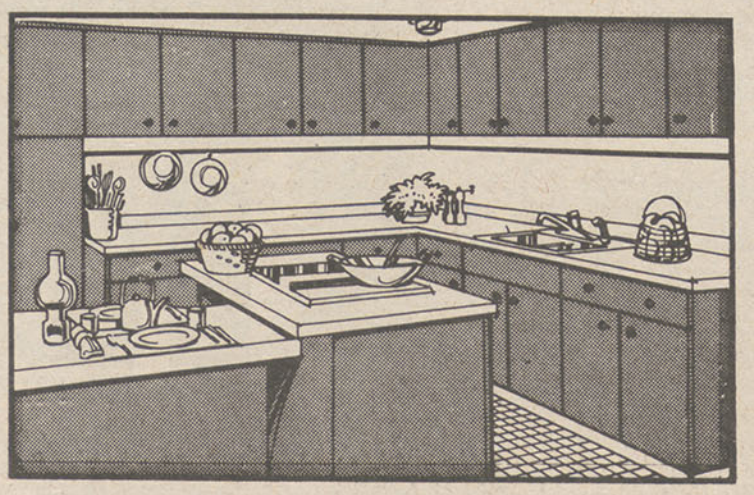

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"Many of the other students laughed in derision. I determined then that some day I would make this music more appreciated, and it has been my life's work ever since.

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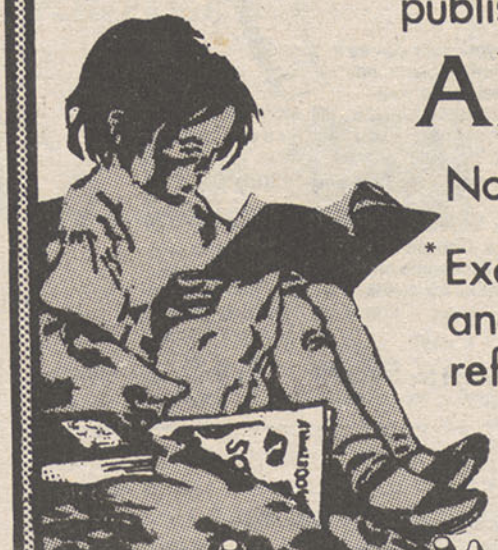

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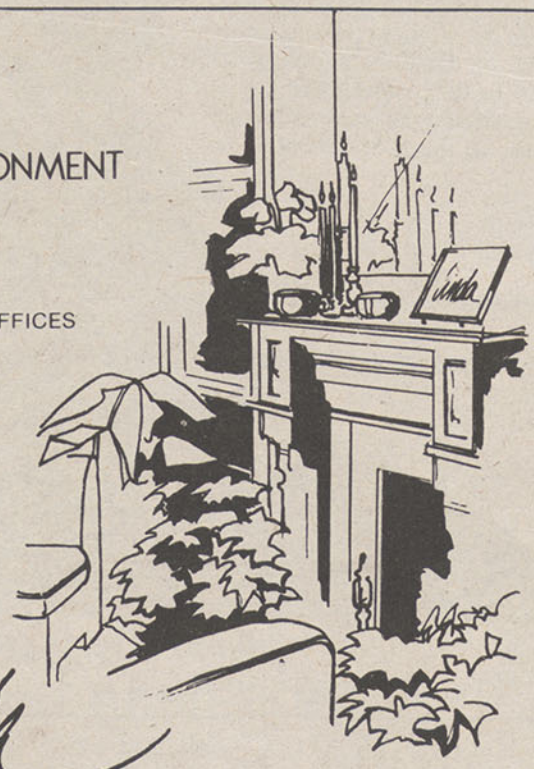

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A BLOW TO TITLE IX

How the Ann Arbor School Board dealt a serious blow to a key federal law equalizing opportunities between sexes. It all began with an angry father . . .

By ANNE REMLEY

Arthur Othen stared with shock and anger at the golf tally sheet handed him by Coach Tom Wilson. Othen saw that his daughter Pam, starting her senior year at Pioneer, had scored a respectable 180 in the golf team's tryouts, yet the coach had cut her from the otherwise all-male squad in favor of sophomores with much poorer scores —196 and 191. Othen was furious. Earlier, the coach had told him on the phone that Pam had placed about tenth, yet Othen saw only four tallies that beat Pam's. "Pam's tied for fifth place," Othen stormed. He demanded to know why the veteran golf coach had cut his daughter, when she had topped most of the twenty-six golfers who had tried out for the fourteen-member squad.

Until that fall of 1979, Wilson had not cut a returning player during Pam's high school career. She had been stunned at the unexpected rejection. This was Pam's only chance to compete, since Pioneer had no women's golf team. Othen was outraged that his daughter should be denied an opportunity routinely available to good male players in the high school.

A regional sales manager for a Georgia carpet firm, the 43-year-old Othen was confident that his daughter was team quality. He had been golfing with Pam and her younger sister at Ann Arbor Country Club for three years. Pam had started to beat him soon after learning the game. She had won the women's championship at Ann Arbor Country Club and the southeast Michigan Junior Girls' championship. She had won and placed near the top in other meets matched with adults and boys. Pam wanted a career as a golf coach; she was counting on a second year on the Pioneer team to land a college golf scholarship.

Tom Wilson, the gruff, white-haired golf coach, countered that his mind was on building up his squad for future victories. Wilson, in his late fifties, was known as "the dean of Pioneer coaches." As well as heading the social studies department, he had coached Pioneer golf squads since 1962, winning three state titles and numerous regional and conference meets. But Wilson's teams had languished in fourth and fifth place the previous two seasons, and the coach had decided to do something he had seldom, if ever, done before. He was turning down not one but two returning seniors, Pam Othen and Roger Michael, who had scored one point behind Pam. The two seniors' tryout scores had been good but not superlative. In choosing his team, Wilson was emphasizing youth. He had selected eight sophomores who had the potential to take the team back into first place in future seasons. "You've got a fine, dedicated, and sweet daughter," Wilson said, trying to placate the fuming Othen. He offered to help Pam try for college scholarships by writing a letter of recommendation, telling college officials about her "great attitude for the game" and that she was "a hard-working young lady—far and away the best woman player at Pioneer." But he firmly refused to reinstate Pam, invoking the long-traditional power of the coach to select players any way that seems best.

This father-coach confrontation occurred on September 5, 1979. The encounter began a local legal drama that unfolded for the next eighteen months as inexorably as a Greek tragedy. It moved toward a surprising conclusion, unintended and unwanted by all of the leading protagonists, that could well ultimately affect the lives of many citizens of the United States. The Othen-Wilson impasse was resolved on February 23, 1981, in the tall, gray federal district court building in Detroit. Judge Charles Joiner, also an Ann Arborite, ruled against Othen and in effect gutted Title IX, a 1972 law that has been one of the most powerful tools for fighting sex discrimination in the country.

Ann Arbor appeared in headlines from coast to coast. "Women's Sports Imperiled" said the *Boston Globe*. "Women in Sports Suffer Setback," said the *Washington Post*. But *The Sporting News* cheered "A Setback for Bureaucrats." Anger rained upon the city from female athletes, civil rights workers, and feminists, but the U-M's Don Canham was elated and many college and high school athletic directors were happy to have the burden of providing equal sports opportunity to female students lifted.

Joiner's decision was much broader than the press realized. It applied not just to sports but to academic programs as well, leaving them untouched by federal prohibitions against sex discrimination. Judge Joiner declared that Title IX had never been intended by Congress to apply broadside to institutions that receive federal funds. Instead, it was meant for the few programs that receive specific, earmarked federal aid —programs like Head Start and aid for bilingual education. Technically Joiner's decision covers only the Eastern Michigan Judicial District, but it is already being cited in other court cases around the country and scrutinized in Washington.

A sweeping federal court decision was the last thing in Arthur Othen's mind when he stalked out of coach Tom Wilson's office on September 5, 1979. Othen hurled himself into a round of urgent activity. He sought relief from the Pioneer men's athletic director Arthur Armstrong. Armstrong refused, holding that to tell a coach "who he may and may not select undermines his position of leadership and respect." Othen next turned to Pioneer principal Milo White, who was sympathetic but said the coach had followed normal procedures. Next, the determined father phoned School Board President Kathy Dannemiller. She said she'd heard that Wilson was saying Pam "wasn't that good a player." She backed the coach. Finally, Othen delivered letters to the front doors of all nine school board members asking, "If another senior boy had qualified fifth, would he have been cut?" Othen was dumbfounded when the board did not tackle his problem at its next meeting on September 19. He felt the days slipping by. The brief golf season would end October 9. Pam was losing her chance to play. Despairing of the system, on September 20 he contacted Jean King, the feisty local attorney well-known for her defense of women's rights cases. King and Othen stayed up much of that night readying a complaint that claimed sex discrimination and violation of the 14th Amendment and of Title IX. They asked the federal court to return Pam to the team and, as remedy for her exclusion, to order her played in all of the season's remaining matches.

The next day at noon, just before King sent the documents to Detroit, Othen spoke with Richard Stock, Director of Secondary Education, the first top administrator he had contacted. Stock pleaded for time to investigate. He said Pam might be reinstated on the squad to practice, but that he could not promise her a place in matches. Othen believed he was getting the runaround. He told King to file.

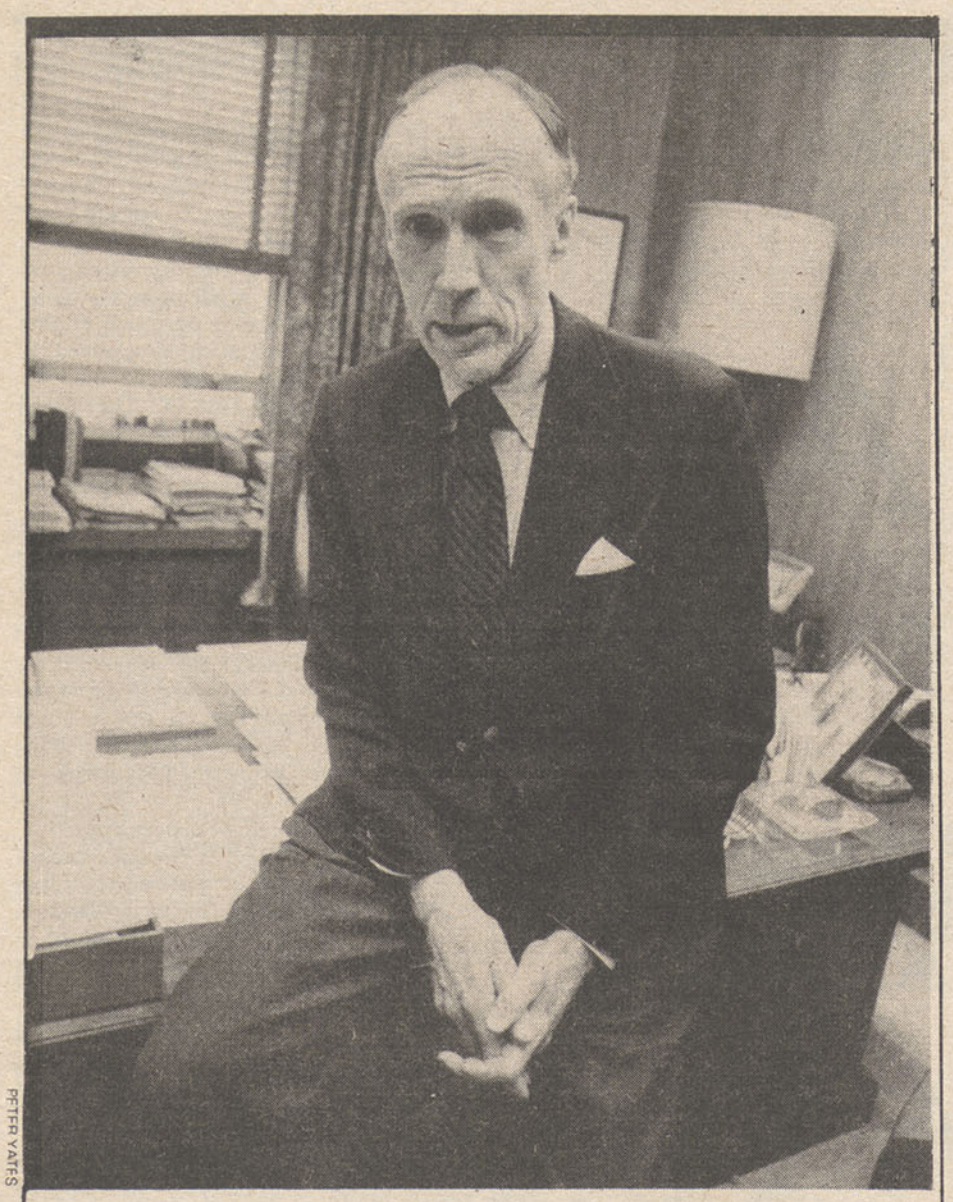
Othen's swift action—sixteen days from Pam's cut to the courtroom—caught school administrators flat-footed. They were shocked at the amount of the damages King was going after. She wanted a $100,000 punitive award and $25,000 to put Pam through college in case she failed to obtain "a full-ride four-year golf scholarship."

Four days after King filed, the top school administrators gathered in a small conference room off the mammoth Huron High library to try to figure out what had hit them. Edmond DeVine, the system's coolly efficient attorney, questioned Coach Wilson, Principal Milo White, athletic director Susan Madley, and senior school administrators Wiley Brownlee, Robert Potts, and Richard Stock. On hand to guard Wilson's rights was teachers' union executive David Harrell.

"The meeting is vivid in my mind," says Harrell. "It had the general feeling of, 'We think Othen's wrong; let's gather the data!' " Exhibit A was Wilson's rumpled tally sheet. The coach pulled the paper out of his pocket and started to make a mark on it. "Hold it! Don't mark on that sheet, Tom," said Brownlee with alarm. "That's gonna be important some day." The group saw that Wilson hadn't added up some of the top players' scores—a key factor that may have misled and inflamed Othen. These were players who had tried out late or played fewer holes than others. Wilson said he knew their abilities well and that they had each played a minimum number of holes. Othen and King later were to claim that Wilson's casual procedures reflected "manipulation and discrimination," noting that he had left seven seniors on his 1976 squad. Wilson explained to the group at Huron High, however, that only five squad members can play in a varsity match. This year he had cut the two seniors who had not ranked in the top five, predicting for them a season with little or no chance to compete.

Union executive Harrell says the coach's 1979 selection strategy is fairly common. "Instead of a senior, you choose a sophomore because you have two years to develop the player." The practice is "controversial with parents but fairly common with coaches," Harrell says, although there are some local coaches who stress participation and cut few if any players. The school board has no policy to guide local coaches in making such decisions.

Wilson's cut of a senior boy with a score close behind Pam's was the strongest defense against charges of sex discrimination,



PETER YATES

Edmond DeVine

School board members say he left them in the dark about his strategy of attacking the scope of Title IX. When board trustees finally got him to meet with them, they say he told them to go along with his plan or find another lawyer.

the group agreed. Then they looked for a compromise to soothe the angry Othen.

Assistant Superintendent Wiley Brownlee remembers saying to Coach Wilson, "Listen, Tom, it means a lot to the seniors. Maybe out of fairness we should invite them back on the squad." Wilson resisted, but the next day Brownlee's suggestion was sent—as an order—by Superintendent Harry Howard, who wrote Pioneer's principal a somewhat confusing statement that tried to placate both the coach and the Othens:

> I find the philosophy and judgment used by Tom Wilson in the selection of the 1979 golf squad were sound and equitable.
>
> To reassure the seniors who tried out in late August that there was in fact equitable opportunity, you are directed to invite Roger Michael and Pam Othen to join the squad for the balance of the 1979 golf season.

Pam Othen quickly accepted the offer. She turned out to practice but was not played in any matches. On October 1, Judge Joiner backed the school system's refusal to order her played. He called coach Wilson's selection of players "rational and acceptable" and said he was not convinced that a trial would prove Pam's claim of sex discrimination. School administrators breathed a sigh of relief.

The Othens, however, still upset that Pam had not had a chance to compete, were not ready to withdraw. They believed a trial would prove their case, so they held on to the spring court date set by Joiner. Othen and his wife, Vel, huddled with attorney Jean King to rethink the situation.

The couple's basic gripe was that Pam, a good girl golfer, was denied the opportunity to compete that any good boy golfer possessed at Pioneer High. As King pointed out, high schools throughout the country had been equalizing sports opportunities for girls. Title IX had been on the lawbooks since 1972, produced by two years of testimony about the entrenched patterns of discrimination against U.S. women in schools, sports, and jobs. 1972 had been a banner year for sex equity legislation. It also produced the proposed Equal Rights Amendment and prohibitions on discrimination in employment. Regulations drafted by the office of Health, Education, and Welfare told schools that if they received any federal funds, they must equalize academic and athletic opportunities for females. Public schools had been slow to respond, and in 1975 they were given a nudge. HEW set a deadline of July, 1978, for high schools to make their girls' sports opportunities equivalent to boys.' Another nudge was added in 1976 when Congress said plaintiffs' attorney fees might be billed to schools that lose sex discrimination cases. Congress explained that laws like Title IX are not "self-enforcing." They often depend on expensive private court suits for implementation:

> If our civil rights laws are not to become mere hollow pronouncements which the average citizen cannot enforce, we must maintain the traditionally effective remedy of 'fee shifting' [—payment by the loser].

The nudges were effective. Around the country public schools and colleges added girls' teams, sports, and coaches. They improved girls' playing fields, locker rooms, and equipment. Salaries were hiked for low-paid coaches of women's sports. In re-

Jean King

School officials are critical of feminist attorney King's willingness to pursue to case, in effect putting Title IX on the line. They say that in the end, all that was at stake was her own attorney's fees. When Judge Joiner ruled in favor of the school board, King didn't even get her court awarded fees, and Title IX was dealt a serious blow.

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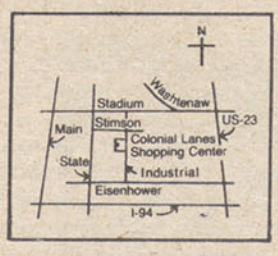

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Arthur Othen

His anger was the catalyst for the Title IX court case. Othen was furious when his daughter Pam, a high-school senior aspiring to become a golf coach, was cut from the all-male Pioneer golf team despite a better tryout score than several boys who made the squad.

PETER YATES

sponse to this increased attention, girls' participation in sports blossomed, scotching the notion that girls really hadn't been as interested as boys in sports. When Title IX passed, there were twelve boys for every girl in high school interscholastic athletics. This year the ratio is just two to one.

The Othens were surprised at the lack of sex equity for girls in local high schools in the fall of 1979. Ann Arbor claimed to be a leader in the field. It had been the first U.S. school district to adopt a policy prohibiting sex discrimination. It was also the first to take a methodical, system-wide look at sex discrimination in textbooks, sports, and classes. Its gym classes had gone coed from kindergarten on up. Pam Othen's right to compete for a spot on the "boys' " team at Pioneer had actually been won in court by the school board. Trustees had initiated a lawsuit in 1973 that forced the Michigan High School Athletic Association (MHSAA) to allow girls to vie for slots on all "noncontact" sports teams. In 1979, Pam's senior year, local administrators were preparing a grand plan to provide sex equity in intermediate school sports, cooking, and shop. And they had drawn up a comparative chart showing the lack of equity in high school sports. Pioneer boys had thirty coaches, girls just seventeen. Boys had eighteen teams to girls' thirteen. The Pioneer sports budget for boys was two and a half times that for girls: $99,600 to $37,200. Boys also had more choices because sports followed MHSAA schedules. Girls had meets in only two varsity sports in the winter and spring. Five girls' sports had been bunched in the fall by the veteran male athletic directors who dominate MHSAA and who want to keep girls out of boys' sports facilities. The Ann Arbor school board annually criticizes MHSAA for its biased scheduling, but it joins up just the same.

By Pam Othen's senior year, Ann Arbor and many other school systems had failed to meet the Title IX 1978 compliance date. But about 3,000 U.S. high schools had already started girls' varsity golf teams—150 in Michigan alone. Much smaller neighboring towns like Saline, Brighton, Pinckney, Plymouth, and Willow Run had girls' golf teams.

It began to occur to the Othens that Pam's chances for high school competition might not be over. Girls' golf was a spring sport. A girls' team looked to them like a simple goal—inexpensive, needed, and wanted by other girls. In October, Pam approached Pioneer High Athletic Director Helen Connolly about a spring team, as did several other girls that fall. Connolly, an indefatigable champion of women's sports, had briefly run a girls' golf team on a shoestring in the early Seventies, using her car to drive girls to matches, helping them raise greens fees with bake sales, car washes, and hot dog stands. She was ready to do it again but suggested a spring golf club, because she didn't think plans for a full-fledged team were in the cards.

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The Othens persisted. They tried one strategy after another during the late winter and spring. Their attorney wrote a polite request that a team be started. King contacted area golf courses and schools to demonstrate how easily and cheaply a team could be established. Vel Othen, Pam's mother, presented the data at two March board sessions, to the discomfort of board members, who had been advised by administrators to make no reply.

Simple as the goal of a team looked to the Othens, there were tremendous forces silently arrayed against it. Foremost was the school system's reaction to the Othens failure to cancel their lawsuit. Superintendent Harry Howard regularly denounces parents' suits as "harrassment." School trustee John Heald agrees: "You don't run a business by responding to parents threatening to sue you. I'd be less inclined to put a team in—even if we were already considering it—if some mother came down and threatened to sue me. It's an open invitation to a whole string of suits." Susan Madley, the ex-athletic director who now heads Gabriel Richard High School, says, "You're setting a precedent for people, telling them, 'If you want a sport, you just take it to court.' "

School board trustee Lana Pollock sees the matter differently. "This school system fumbles over and over in this sort of situation," she says. "We're subjected to protracted suits that are either entirely avoidable or could be settled with negotiations. Once there is a *threat* of a suit, the system assumes a defensive posture which makes reasonable, out-of-court settlement almost impossible." Pollock adds, "The guilt or innocence of the system seems not to be a factor in our response. Our reaction is, 'You can't threaten *me.*' It's a macho, adolescent-minded response."

Whether ill-advised or not, school officials received the Othens' request for a girls golf team coldly because their discrimination suit was still alive.

Another factor that blocked the Othens' request for a team was a fixed budget. Financial decisions for the year had already been made. "A girls' team was not part of our timetable for 1979-80," says Richard Stock, Director of Secondary Education. "We had other priorities—expanding the intermediate program, putting money into that emphasis that year."

Administrators also claimed the lack of girls' golf was not a major problem. Although only three girls had ever gained places on local high school golf teams, administrative personnel like athletic director Susan Madley still claimed a team "was available to girls in both high schools. It was a coed team." Madley adds, "There should be a girls' team, but there were other truly glaring problems where there were no opportunities or where Huron had a team and Pioneer didn't. Golf was not 'glaring.' " A board member recalls Madley saying compellingly, "I want systematic development. I'm building a sports grid. Girls' golf will be there—smoothly, appropriately—in 1981." Madley was widely respected in the system as an ardent advocate of equal sports opportunities for girls. Her opposition to a 1980 girls' golf team was crucial.

Madley's views had a profound effect on board president Kathy Dannemiller. If the influential Dannemiller had been swayed by the Othens' cause, the family might have won a spring golf team and settled the case out of court. Dannemiller had lobbied long and fiercely for sports equity at the state level, and she identified personally with Pam Othen's struggle. She, too, had been an avid high school athlete, and she had dreamed of being the first woman to play baseball in the major leagues. "I got screwed, too," she says. "They wouldn't let me on the team in my high school." Nevertheless, Dannemiller says, "I decided the Othens were overreacting. It wasn't even a dilemma for me. Sue Madley had convinced me. She wanted us to stop doing knee-jerk responses to demands for sports."

So the 1980 girls'golf team was not to be. Helen Connolly started a golf club instead. Pam was a member, as was her younger sister Jan, by then an eager golfer in her own right. And in June 1980, Pam Othen graduated from Pioneer High School. She had enrolled for the fall in Miami-Dade College, a school with a topflight golf coach.

Many observers believed the case would then soon be settled out of court. Says Madley, "The Othens could have been told, 'We'll have the team next year. Perhaps that's not the greatest, but everyone's gained and lost something.' Some settlement on costs could have been reached," she says. "However," she adds grimly, "the case became a game of the lawyers, not the clients."

It would be hard to imagine two adversaries more dissimilar in style and values than Edmond DeVine and Jean King. DeVine, 64, is tall and athletic, an avid tennis player. Jean King, of middle height and chunky build, looks like a graying shot-put hurler. DeVine has been practicing law for forty-one years. King, now in her late fifties, received her U-M degree in middle life. DeVine is a prominent Republican who served six years as county prosecutor in the 1950's. King has long been a key Democratic Party worker. DeVine's clothes are restrained,

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Many observers believed the case would soon be settled out of court. "However," says the school system's ex-athletic director Susan Madley, "the case became a game of the lawyers, not the clients."

well-tailored, correct. King often dresses casually, sometimes with a haphazard air. DeVine is said to have a highly conventional view of women, to regard them with honor and respect, a view closely related to his Catholic background. A deeply religious man, he attends weekday mass at St. Thomas when he is able. King's compelling credo is the cause of women's rights. A dedicated feminist, she has thrown much of her late-budding career into the cause of sex equity in athletics and the workplace, a cause for which she once lobbied at the state and local levels.

DeVine has been the school system's lawyer for seven years. He is so skilled an attorney, it is said, that some local lawyers refuse to take a case rather than oppose him. One colleague characterized him as a cold, highly efficient machine, lacking the empathy and warmth that would help a school board deal with often-frantic parents. King's style is frank, brusque, confrontational, laced with the passion and dedication she feels for the cause of justice for women. She has faced the school system several times, but previous clients' complaints were settled out of court.

Board member Lana Pollock says she asked DeVine repeatedly during the spring of 1980, "Have we tried to settle? *Can* you settle?" She says he responded, "Yes, we probably could, but no, we've not approached them. And they've not approached us."

The tenacious Jean King was not seeking a settlement. An acquaintance says of her, 'Jean never drops *anything.*" She felt her client had now been doubly wronged—denied golf competition in both fall and spring. King had switched the focus of the Othen case during the spring. It now centered on what King saw as a clear violation of Title IX in Pioneer High School. Not only was there no girls' golf team, but Pioneer girls generally had fewer sports opportunities than boys, smaller sports budgets, and fewer coaches. Only two sports had been added at Pioneer since the start of Title IX's compliance period in 1975—girls' field hockey and a soccer team of thirty-seven boys and one girl.

School administrators have repeatedly maintained that plans for a girls' golf team were in the works before the Othen suit. However, they have been unable to substantiate this claim. Following several requests by this reporter, school personnel recovered a mislaid memo that seems to show their golf plans started well after the Othens' case began. In late October of 1979, a month after the Othens filed, Athletic Director Madley wrote Pioneer Principal Milo White, asking him for feasibility data "in order to ascertain whether or not we wish to 'push' for a women's golf team." Madley's memo requests the golf facts "before pursuing the question further." Not until March, 1980, did Madley recommend girls' golf, and the school board did not vote for the team until June, 1980, many months after the suit began.

In response to King's attack, which was based on Title IX, DeVine sought a bold new approach to his defense of the school board. He filed a new brief on May 29, 1980, claiming that Title IX did not apply to local school programs because they receive no direct, earmarked federal aid. There is little doubt that the liberal majority then on Ann Arbor's school board would have scuttled DeVine's new tack if they had learned of it before the school board election in June, 1980. However, DeVine departed from his usual practice and did not send the school system a copy of his new court brief. Such documents were routinely distributed to board members—usually before being presented in court. Deputy Superintendent Wiley Brownlee knew of the defense and discussed it with Superintendent Harry Howard, but, strangely, it was two months later, July 23, before board members learned of their attorney's dramatic new line of attack. Wendy Barhydt, then the new board president, recieved a blistering letter from the Michigan Director of the Project on Equal Education Rights: "I am shocked at the nature of the legal arguments the Board of Education is using to fight the case. It seems unfathomable that the board would pursue a line of argument which would so weaken Title IX that it would be worthless.

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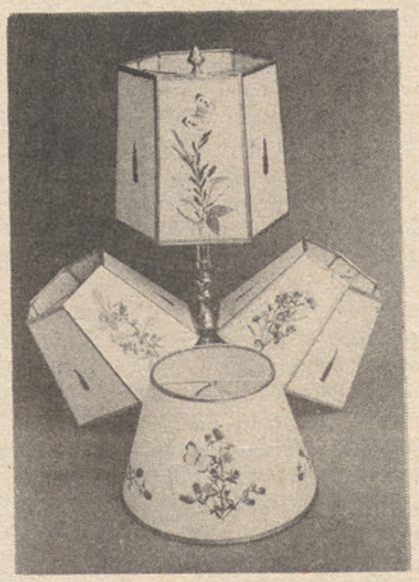

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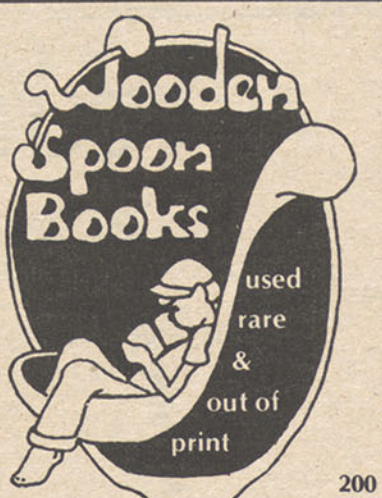

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Barhydt was disturbed and puzzled. She contacted the superintendent, who tried to reach DeVine. The attorney was vacationing in Hawaii, but his secretary unearthed the legal brief, and Howard distributed it to the board.

The liberals erupted in shocked dismay. They were appalled at DeVine's new argument and requested an urgent meeting with the attorney. DeVine, however, seemed reluctant to appear. Board members say the superintendent tried to coax him into coming but finally gave up, saying, "I wash my hands of it."

In late August of 1980, board members were still in the dark as to why DeVine was handling the Othen case in a way that would undercut a federal law meant to promote equal opportunity between the sexes. The trustees were negotiating with the teachers' union at the Marriott at the time. "We were getting a little weird—not sleeping enough," says Dannemiller, "but we were determined to meet with this guy." Barhydt then tried to roust DeVine. According to Dannemiller, Barhydt, too, was stymied. "He's not returning my calls," she moaned. "He's driving me nuts. I'll go down to his office and sit there. I'll tell him he has to meet with us." DeVine's reluctance was reportedly due to his suspicion that the liberals fed what he said back to Jean King. DeVine's version is that he was willing to meet but very busy.

Barhydt's courting of the attorney resulted in a dramatic secret meeting in September, at which DeVine's strategy was finally revealed. Dannemiller says the liberals told the attorney, "We do not care to be a landmark case. Even Don Canham isn't fighting it, for God's sake." She says DeVine replied, "This is how you defend a case. It's the best defense. You always say: 'The law does not apply to us—and even if it did, we're still O.K.' " Dannemiller recalls, "We said, we didn't want to bring Title IX down, that we owed it to the women in the United States. We were almost in tears, we felt it so strongly." According to Barhydt, DeVine said a decision would not be detrimental to Title IX. It would just apply to this judicial district—the eastern half of Michigan. "DeVine works for *us,*" she adds. "His responsibility is not national. I don't think he foresaw that it might affect others." Conservative board member John Heald says he viewed national repercussions as "someone else's problem."

According to Dannemiller, DeVine concluded, "That's the way I will defend the case. You hire me for my legal judgment. If you don't like that, you can get another lawyer." Dannemiller remembers, "It became for the conservative board a question of two choices: Do we risk Title IX, or do we trust our lawyer? If the lawyer was fired, that would be showing a lack of trust." Barhydt explains: "I know nothing about the law. We hire attorneys—reputable attorneys. I trust their judgement. In the end, you have to go with the professionals."

DeVine remained on the case, backed by the board's five conservatives.

DeVine recently said that his tactics were dictated by the case. He was forced to attack Title IX because questions about its applicability had already been raised in federal courts. "Any lawyer who was on his toes would have used that defense," he says. "It would have been close to malpractice on my part to have ignored it and given the judge no opportunity to consider it."

The rumblings about DeVine's defense stirred national concern among supporters of Title IX. A powerful ally, the U.S. Department of Justice, came forward to aid Jean King. The federal lawyers filed a Friend of the Court—"amicus"—brief to try to defeat DeVine. King adopted the Justice brief as her own. A second amicus brief was filed by the Women's Law Fund, a Ford Foundation group.

DeVine, too, had some powerful allies. The University of Michigan considered filing an amicus brief on behalf of the school board. Some U-M officials saw Title IX's many regulations as an expensive and onerous burden. They hoped the U-M could help the school board trim the reach of the statute. The U-M's top attorney, Roderick Daane, did some background research on the topic with help from colleagues in the National Association of College and University Attorneys. High-level U-M discussions rejected the idea of joining the school board in its attack on Title IX, but Daane brought to DeVine's attention the key argument that ultimately formed the heart of the school board attorney's case. Daane pointed out a landmark 1976 law journal article by Janet Kuhn arguing that Congress intended Title IX to apply only to the few programs that receive earmarked federal support. Judge Joiner found Kuhn's argument persuasive and quoted it in his final decision.

DeVine says he sought and obtained helpful advice from lawyers around the country, including attorneys in the National Collegiate Athletic Association. The NCAA was eager to see DeVine prevail because college athletic directors do not want the government telling them they must spend their football and basketball gate receipts and TV income on women's athletics. DeVine says the Michigan High School Athletic Association also considered filing an amicus brief on behalf of the school board.

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Don Canham

Some U-M officials, at the time facing a federal investigation for alleged sex discrimination in their athletic program, were pleased to see Title IX challenged. Especially critical of Title IX's regulations was U-M athletic director Don Canham, who was being pressured by Washington to give a proportional number of athletic scholarships to female athletes. Although a proposal to file a legal brief in support of school board attorney DeVine's position was rejected by high level U-M officials, U-M General Counsel Roderick Daane called to DeVine's attention a key argument that helped win the case.

Shortly before the December 9 federal court hearing, the Othens dropped all their charges. The skeptical family was finally convinced that a 1981 spring golf team would be available for their younger daughter, Janice, because the system had recently hired a girls' golf coach. But the Othens believed that without their suit, the team would not have existed, and so they asked the judge to order the schools to pay Jean King's legal fees. Their request forced Joiner to hear the case. King has since been widely criticized by school administrators and board members for not dropping the case. They portray her as risking the demise of Title IX to gain her fees. King, however, with the U.S. Department of Justice at her side, was confident of victory.

The Justice Department's brief, however, did not convince Joiner. He ruled on February 23, 1981, that Pioneer High athletics were not covered by Title IX because they received no direct federal aid. He said only a small amount of money went to local athletics—12 cents to sports out of every one hundred federal dollars received. Such a minimal amount could not bind the system to federal rules against discrimination, he ruled. That decision has been criticized by some lawyers, who say even a penny of federal money is binding.

Joiner also accepted DeVine's argument that for nine years the simple words of Title IX have been misinterpreted. The law says no one is to "be subjected to [sex-based] discrimination under any education program or activity receiving Federal financial assistance." Previous readers thought "education program" meant a school system, but Joiner said it meant a program within a school system. Opponents say Joiner is wrong, but they admit that Title IX's 1972 Congressional debate and drafting was a fuzzy and contradictory process. Records were not kept to show what the lawmakers really meant. And the words, as DeVine pointed out, can be read two ways.

Until Joiner's ruling is tested in other federal courts and is ultimately decided on by the Supreme Court, the scope of Title IX will remain in doubt.

One happy observer who is positive Joiner's decision will stand is the U-M's director of athletics. "It'll not be overturned," Don Canham predicts. "It's based on the way the facts *are:* Big government can't tell you how to spend your own money." Canham says, "If the government wants to give us $500,000 and tell us how to spend it, o.k. That's all the Joiner decision said." He points out, "The decision saved women's athletics. I'm amazed nobody has picked up that fact." The athletic director explains that the U-M would have had to drop some women's sports and men's, too, if it had been saddled with the dictates of Title IX. Under Title IX, Canham was being asked to give women the same proportion of scholarships that he gives men. That rankled Canham because he has 95 football players receiving major subsidies that are privately raised. He felt unable to contribute similar funding to women athletes. "We're only asking for an exception for football," he says. "It produces nearly all the revenue for men's and women's sports. One million dollars spent on football makes six million dollars." Canham adds, "We treat our non-revenue-producing sports equally. We have eleven sports for men and eleven for women. We treat women's golf teams the same as men's—the same facilities and level of coaching."

Such an equitable golf arrangement at Pioneer High would have saved Arthur Othen a lawsuit. The local father regrets his court defeat. He says he wants to get Title IX reinstated "so future girls won't end up getting cheated." In April, Other authorized Jean King to appeal Joiner's ruling to the Federal Sixth Circuit Court in Cincinnati. Othen says he is "really unhappy" to hear about how much local taxpayers will have to pay for his case. DeVine's bill—not covered by insurance—is $46,788.75 to handle the first phases of the Othen case. "They could have run a girls' golf team for twenty years on that money," says Othen.□

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By JOHN HILTON

PETER YATES

Childe Harold Wills tried his best to make molybdenum a household word. C.H. Wills, as he preferred to be known, was a metallurgist and designer who got rich working for the original Henry Ford. He helped engineer the "999" race car and the Model T, and one day he casually turned out the script *Ford* logo. After parting with Ford, he built his own Wills Sainte Clair automobiles in Marysville, Michigan, during the 1920's. In the process, he brought a moment of fame to molybdenum, a heavy, metallic element then and now used mostly in alloy steels.

With an overhead camshaft, electric fuel pump, and four-wheel hydraulic brakes, the Wills Sainte Clair was a car of advanced design and scrupulous manufacture. But its most remarkable feature was its extensive use of molybdenum. The metal had been used in tank armor and parts of the Liberty engine during World War One. C.H. Wills pioneered the peacetime use of molybdenum and did so with rare passion. Many other manufacturers since Wills have used molybdenum alloys for greater strength (and thus less weight), better temperature and corrosion resistance, and improved "hardenability." (Hardness reduces wear.) What made Wills unique was his extensive use of the metal and his attempt to exploit that use promotionally. From the camshaft to the rear axle, every critical component of the Wills Sainte Clair contained molybdenum. Company advertising boasted of that fact and with helpful syllabication described the Wills Sainte Clair as "The Mo-*lyb*-den-um Car."

Despite his earlier success with Ford, C. H. Wills turned out to be one of the losers in the American automotive sweepstakes. The Wills Sainte Clair went out of production in 1927, "the victim of [Wills'] excess perfectionism," in the words of one historian. As for molybdenum, it never found another public champion to replace Wills, but that is not surprising. It is a relatively expensive raw material now generally confined to demanding industrial applications. On the rare occasions when it does cross the consumer's path these days, in an expensive carving knife or a can of rustproofing paint, molybdenum is usually unadvertised. Even in Ann Arbor, home for fifteen years to a research laboratory owned by the world's largest molybdenum producer, the Climax Molybdenum Company is known chiefly for its enigmatic name and beautiful, thirty-acre site at the corner of Plymouth Road and Huron Parkway. John Mihelich, the laboratory's director, admits, "What we keep getting from our neighbors out here is, 'That's a beautiful building you have there, and a great location—but what do you *do*?'"

The 43-year-old Mihelich, a Cleveland native, received his Ph.D. in metallurgy from the Case Institute of Technology (now part of Case Western Reserve University) in 1964. He joined the Pittsburgh sales office of the Climax Molybdenum Company six years later. A solid, forceful man whose closely-cut hair makes him seem to bristle with energy, Mihelich rose to head the company's U.S. market development staff by 1976. That brought him to Ann Arbor, though not to the laboratory. Climax Molybdenum's market development staff, which Mihelich describes as the "eyes and ears" of its research program, deals directly with molybdenum customers to resolve technical problems and identify changing needs. For the moment its headquarters are located in rented space across Plymouth Road from the laboratory. Promoted across the street in 1979, Mihelich retains the manner of a corporate representative—easy to get along with while wasting no time. Characteristically he shuns the word "molybdenum," which might dangerously twist a customer's tongue, in favor of the brisk abbreviation "moly."

"Molybdenum" is as dangerous to spell as to pronounce. (A collection of misspellings received in Climax's correspondence ranges from "holybreum" to "walybalennw.") On the lips of Doug Doane, however, it seems the most natural word in the world. Doane, the laboratory's associate director, has had ample time to polish the pronunciation in twenty-nine years with Climax, first in the old Detroit lab on Woodrow Wilson Avenue and since 1965 in Ann Arbor. A Detroit native with a professorial appearance and kindly manner, Doane is also a metallurgist, trained at Wayne State and the U-M. Born on November 11, 1918—Armistice Day—, he is, at sixty-two, the same age as the Climax Molybdenum Company.

What the Climax Molybdenum Company has done over those sixty-two years is to mine, process, and market molybdenum. The company, headquartered in Greenwich, Connecticut, has plants and offices as far afield as Rotterdam and Tokyo. But the firm's roots—and the explanation of its curious name—are in Bartlett Mountain, sixty miles west of Denver in the Colorado Rockies. There, relatively recently in geologic time, molten rock bearing unusual concentrations of molybdenum (in the form of molybdenum disulfide, or molybdenite) pushed its way into far older granite. More recently, large areas of the mineral-bearing rock were uplifted and exposed on what became known as Bartlett Mountain. In

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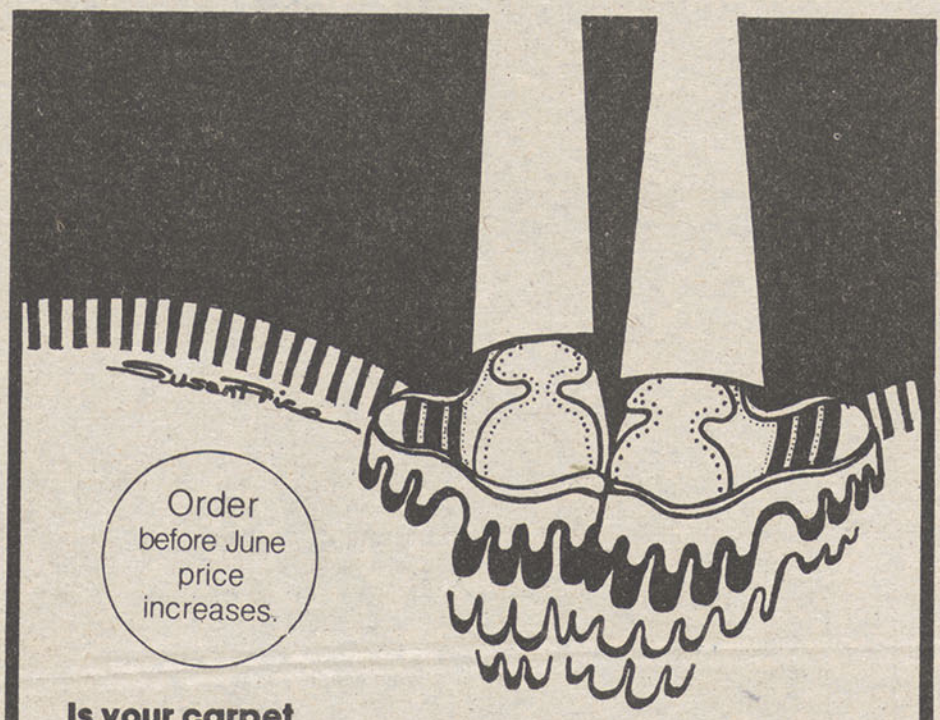
1879 a gold prospector discovered the ore, and in 1900 it was identified as molybdenite. Mining operations began when World War One created an overnight demand for alloy steels. The Climax molybdenum mine took its name from the nearest train stop, which in turn seems to have taken *its* name from a location 11,000 feet up at the top of Fremont Pass. The Climax Mine then passed the name on to the company organized to operate it and the company town which grew up beside it. (The mine and company are still flourishing, but the town of Climax was disbanded and its buildings moved en masse to Leadville, twelve miles away, in 1961.)

Molybdenum is AMAX's money-maker ($365 million on $2.86 billion in sales in 1979). As a result, AMAX's Ann Arbor lab can afford to spend several million dollars a year on a unique program of long-range market development research.

An unusually large concentration of molybdenum amounts to only one half of one percent. Much of the work in molybdenum production therefore goes into removing it from the surrounding rock. Crushing and separating operations at the mine site turn a ton of rock into 4 pounds of saleable product, a black powder called molybdenite concentrate, and 1,996 pounds of debris, called tailing. Sixty years of such work have left their mark on Bartlett Mountain. "They took the top right off the mountain," says one Colorado resident, "chewed it up, and spat out this gray *junk*." John Mihelich replies that the company has begun a long-range reclamation program at Climax, though ongoing mining operations and the 11,000-foot altitude make it slow and difficult work. Climax Molybdenum's new Henderson mine, thirty-five miles away at Red Mountain, is more carefully designed. A nine-and-a-half mile rail tunnel, the third longest in the world, connects the deeply-buried ore body with a processing plant on the far side of the mountain, where the tailing can be disposed of safely and fairly inconspicuously. Still 7 million pounds under planned capacity, Henderson produced 43 million pounds of molybdenum in 1979. Added to 49 million pounds from Climax, that gave the company a total 1979 production of 92 million pounds—two thirds of U.S. output, and two fifths of total world production. (About half of U.S. production is exported.) A yearly output of 92 million pounds is relatively modest by mineralogical standards—U.S. iron ore production was 193 *billion* pounds in 1979. But it becomes more significant when multiplied by molybdenum's price. Even after a recent rare price cut forced by soft demand for steel, molybdenite concentrate sells at $8.75 a pound.

"Molybdenum is sufficiently expensive, and always has been, that it must be sold on its merits," Doug Doane explains. "You can't just say, 'if a little is good, more is better.'" Throughout its fifty-year history, measuring molybdenum's merits has been one of the research lab's principal tasks. Determining the precise effects of varying molybdenum concentration in different alloys has been a considerable job, but it permits users to intelligently weigh costs and benefits and thus helps sell molybdenum. The lab has done a great deal of such work. It disseminates its findings through the market development staff, free technical papers, visits to the laboratory, and occasional conferences like "Alloys for the 80's," which attracted 350 interested specialists to the U-M Rackham Building for two days last June.

The conference title is a reminder of the laboratory's second major task: staying ahead of technological change. That endeavor has never been easy. Consider the steam locomotive. Because steam locomotives presented special problems which molybdenum alloys were well-suited to solving, the Climax lab developed special steels for steam engines during the 1930's. That market abruptly vanished with the dieselization of America's railroads in the next decade. The demise of the Wills Sainte Clair, on the other hand, did not significantly alter the automotive market for molybdenum. In fact, proximity to the auto industry is what led Climax to locate its first



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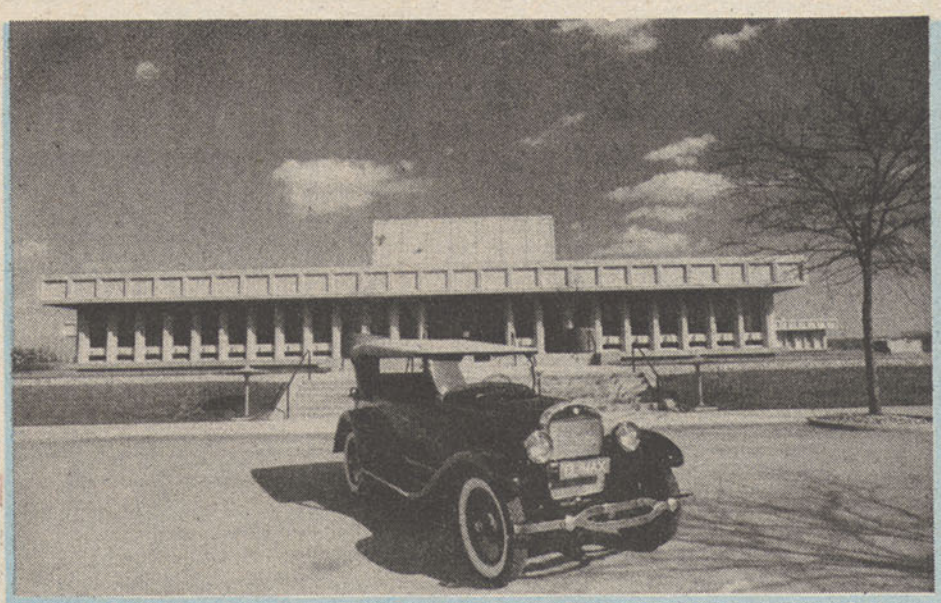

Climax Molybdenum's mascot: a mint-perfect 1926 Wills Sainte Clair Sports Touring Car. Back in the twenties, it was touted as "The Mo-lyb-den-um Car."

research lab in Detroit in 1930.

Keeping pace with technological change is especially challenging because four fifths of the world's molybdenum goes into alloys, where it is typically used in very small amounts. The requirements of jet aircraft have spurred development of certain "superalloys" with a molybdenum content as high as fifteen percent, but half a percent is a more typical figure in steel. In a ton of steel, that amounts to just ten pounds of molybdenum. Because of that modest rate of consumption, the search for new applications necessarily focuses on the largest and fastest-growing markets. In the last decade, the focus of molybdenum market development research has been on applications in the energy production field. The breadth of Climax Molybdenum's current interest in energy is visible in its glossy periodical, *Molybdenum Mosiac*. (The name is a staid joke, since *Mo* is the chemist's symbol for molybdenum.) An issue from 1977 features a photograph of what was believed to be the largest stainless steel casting ever made, a 280-ton part for a nuclear reactor. Just a few issues later, the *Mosiac* was photographing solar water heaters made from a different kind of molybdenum alloy.

In 1957, Climax Molybdenum merged with the American Metal Company. The combined company was known as American Metal Climax, Inc. until 1974, when its name was changed to AMAX, Inc. AMAX mines coal and a variety of metals, but molybdenum is the cornerstone of its operations and the largest contributor to its profits ($365 million on $2.86 billion in sales in 1979). As a result, AMAX can afford to spend several million dollars a year on a unique program of long-range market development research at the Ann Arbor laboratory.

The lab's economic rationale is simple enough. A company which controls half the world's supply of any commodity has an obvious interest in the long-term growth of the business. (Climax's forty percent share of world molybdenum production works out to fifty percent of the world market, since the Soviet Union and China sell none of their production abroad.) AMAX does not directly benefit when a new application for molybdenum is found, but it does benefit when consumption rises. "If a new market is developed and an additional pound of moly is sold," John Mihelich points out, "ultimately half of that pound is going to be ours. So we develop the market for all the moly producers. . . The other guys just sit back and ride our coattails."

The willingness of AMAX to support the expensive Ann Arbor research unit may also be related to the fact that the firm remains an independent metals company, with a strong presence of technical people in its management. John Mihelich and Doug Doane are managers now, but they were metallurgists first. Jack Goth, head of AMAX's Molybdenum, Nickel, Tungsten, and Specialty Metals group, began as a metallurgist at the Climax Mine. And Pierre Gousseland, who came to the U.S. to study metallurgy at M.I.T. and worked briefly at the Detroit lab, is now chairman of the AMAX Board of Directors (a group that includes ex-President Gerald R. Ford). The progression of technical people into top management positions may not continue, however. In March, Standard Oil of California renewed its attempt, begun in 1978, to take over AMAX. If SOCAL is

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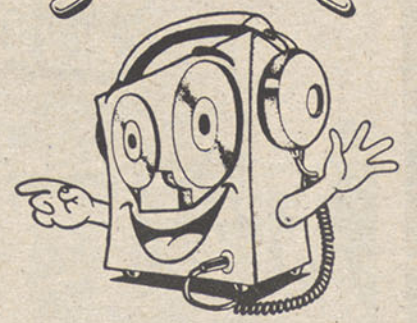

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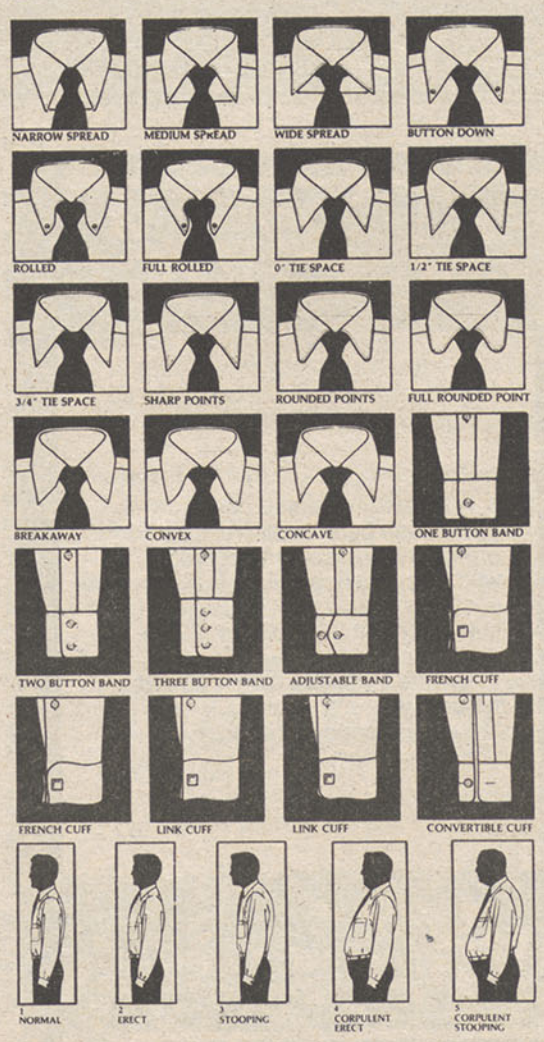

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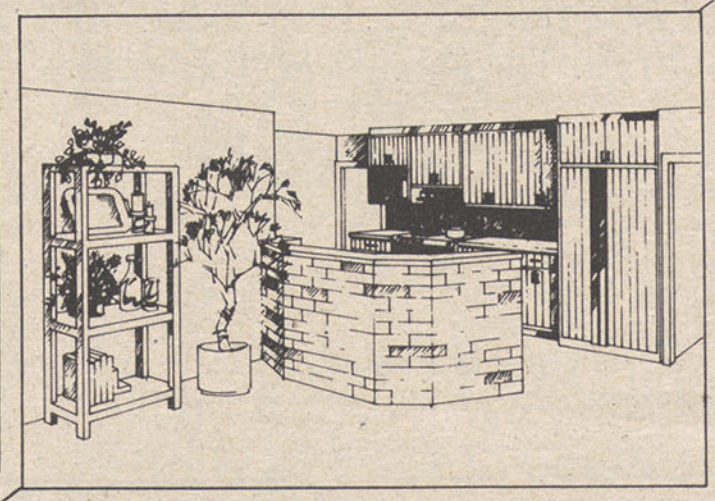

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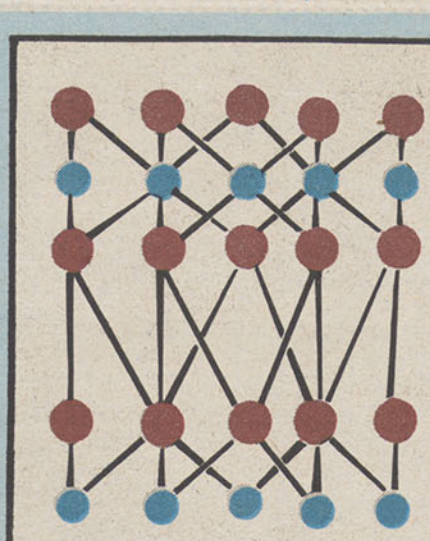
successful, it could well move its own people into AMAX management.

A takeover would not pose any immediate threat to the Ann Arbor laboratory, however. In fact, just last fall the AMAX board underlined its support for the lab by approving a $4 million addition. The expansion, the first since the present complex was occupied in 1965, is scheduled to begin next spring. Doug Doane presently spends most of his time on detailed planning for the project. He was also involved in the original construction, and he explains how the lab came to Ann Arbor in the first place.

Climax Molybdenum's first research laboratory opened in temporary quarters on Bethune Street in Detroit in 1930. Not long afterward, it relocated to Woodrow Wilson Ave., bordering on Highland Park. There it remained until the 1960's, by which time the original staff of eight had risen to eighty. With no room to expand on the Woodrow Wilson site, the firm reevaluated the whole question of where the lab ought to be. "The decision was to stay in the Midwest, but to try to get adjacent to the campus of a good graduate school," Doane says. Researchers appreciate the access to library facilities and advanced degrees. "We learned that this parcel (then owned by the U-M) was for sale, *if* the University was interested in having you as a neighbor." Climax proved its worthiness in part by agreeing to respect the setback from Plymouth Road established by Warner Lambert on its fifty-acre site across Huron Parkway and the deal was made.

The present 55,000-square-foot complex is a cluster of three buildings connected to form a "U" open to the south. (The 25,000-square-foot addition will take the form of a fourth building across the open end, transforming it into a quadrangle.) A severe facade of glass and white aggregate adds to the feeling of remoteness created by the 400-foot setback. The effect of distance is carried inside the low administration and laboratory buildings in a series of long, white corridors, glass-walled around the courtyard, with neutral-colored floors and pale green trim. Noises are as muted as the colors.

The coolness of the first two buildings



The chemical structure of Molybnenite.

makes the third even more startling. It's the colorful home of technical operations. On the left, partly enclosed by a glass wall, is an immaculate machine shop. Machine tools often begin their lives painted in intense yellows, reds, and greens but are usually quickly dulled by accumulations of filings and cutting oils. These, however, look as though their squat forms had just emerged from vats of molten Crayola. To the right, unexpectedly, is an echoing cavern two dozen feet high, its floor packed with a wide variety of industrial machinery. Doug Doane explains that customers like to have some indication of what they will end up with before beginning, say, a 200-ton "melt" of a new alloy. Climax therefore is equipped to conduct melting experiments at temperatures ranging from 2,600 to 5,000 degrees Fahrenheit, as well as casting, rolling, forging, extruding, machining, and heat-treating operations. The building's considerable height, minimized from the outside by a single-story beltline of glass and aggregate, was dictated by a massive forging and extrusion press brought from the Detroit lab and lowered through the

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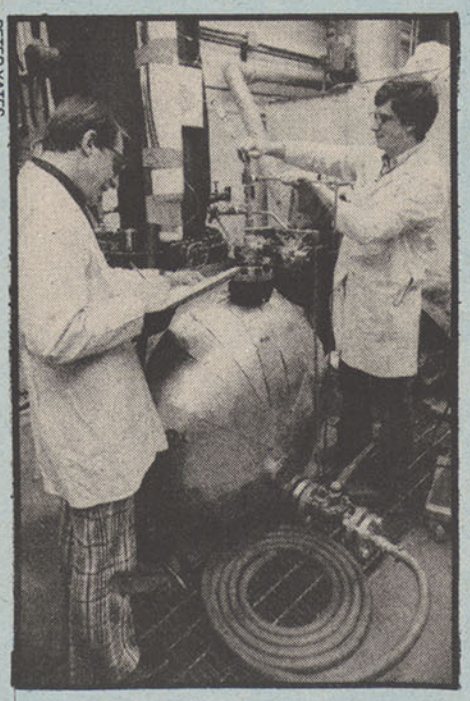

PETER YATES

roof of the unfinished building. It extends twenty-four feet above floor level, and nine feet below it.

Samples produced by technical operations are evaluated in the adjoining laboratory. They can be analyzed by any of a dozen techniques, from wet chemistry to scanning electron microscopy, to determine their composition and structure. Empirical tests measure design properties from formability and weldability to thermal fatigue resistance. New and existing materials are constantly being evaluated, and the dominant question is always, "What is it good for?" Molybdenum alloys are tested as possible solutions to specific problems such as thermal fatigue in the cylinder heads of diesel engines, hydrogen sulfide corrosion of pipe used in deep oil wells, and excessive rail wear caused by heavily-loaded trains.

Although a small amount of the laboratory's work deals with nickel, tungsten, and special alloys that AMAX also sells, the vast majority deals in some way with molybdenum. Not all research deals with molybdenum's metallurgical uses, however. Climax hopes that chemical uses of molybdenum—as a corrosion-inhibiter, a lubricant, a catalyst in synthetic fuel production, and a smoke-suppressant in plastics—will be future growth areas. The new building will house expanded chemistry research, bringing together work now done in the existing laboratory and technical operations buildings. The present facility houses a combined professional and support staff of 135. With the new building, capacity will rise to 175, including the dozen or so members of the market development staff now working in rented offices nearby.

As part of promoting molybdenum, the laboratory welcomes technical visits. It hosted over two hundred individuals and groups in 1980. In the corridors, clusters of white-coated researchers scarcely look up from their discussion ("So we're talking about 18 chrome, 2 moly") as a visitor passes by. Most of the individual labs explain their work with signs and displays illustrating the lubricating value of a film of purified molybdenum disulfide, or the effect of impurities on the strength of steel used in a corrosive environment. But an outsider looks in vain for any sign of the exotic finished products which the lab's work has helped to make possible. There are no displays of jet turbines or Arctic pipelines, oil wells or cryogenic vessels, solar collectors or nuclear reactors or synfuel plants.

There is just one exception. In a garage built into the technical operations building reposes a mint-perfect 1926 Wills Sainte Clair Sport Touring Car. A four-door model with a white canvas top, maroon body and wheels, and black running boards and fenders, it is complete down to the "Gray Goose" enameled radiator badge. Each summer it represents Climax in parades in Leadville and other Western towns, and occasionally it gets out closer to home, most recently to the S.A.E. convention in Detroit. While the rest of the world may have forgotten Childe Harold Wills and "The Mo-*lyb*-den-um Car," the people of Climax Molybdenum know that he tried to make them famous and remember him with affection. □

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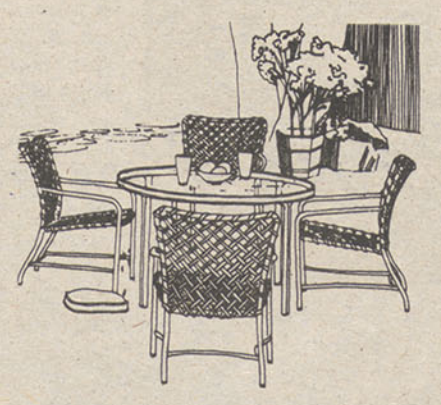

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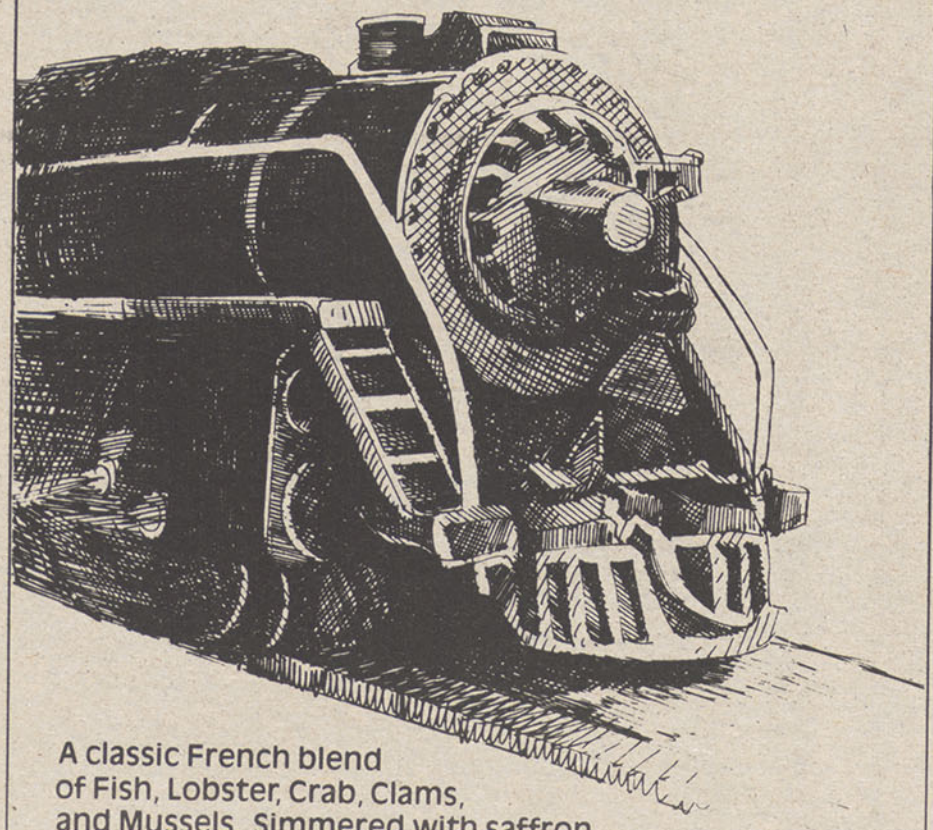

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Technology on Parade

Local organizers gave Michigan a boost at the first Michigan Technology Fair.

By MARY HUNT

In recent weeks, the vast U-M Track and Tennis Building has been the scene of an art fair, a giant discount sale, and the first Michigan Technology Fair. One weekend the place was full of racks of marked-down clothes and shelves of bamboo bird cages for the Third Annual 50% Off Extravaganza. On the next weekend the

On the next weekend (April 11 and 12), computer terminals and laser beams set the tone for the technology fair. The event drew 10,000 people, 8,000 of whom paid $1 and $2 to attend.

The high-minded language of the fair program proclaimed that "the hope of Michigan's future and that of the nation" lies in technology-based research and industry. The event was organized by a committee of Ann Arbor businessmen (some in technological fields, some not), U-M people in business and research development and public relations, and the Chamber of Commerce. They rented the field house for five days, allowing time to set up and remove displays, at $2,300 a day. Seventy-five exhibitors paid $350 for a booth to erect displays.

The idea behind the fair seemed to be to turn the public's mind from the state's sagging industrial economy toward the possibility of a brighter future based on technologically-oriented businesses—and perhaps also "to soften the public up for tax abatements and related plans," as we overheard one businessman somewhat cynically suggest.

The fair program boldly stated, "By creating a climate that encourages the pursuit of high-technology endeavor, Michigan plans to be in the forefront of the world's technological development." However, *Ann Arbor News* business and science reporters Pam Klein and Max Gates, who had worked for over two months to put out an impressive and information-packed special supplement on the fair, were less sanguine about southern Michigan's future as a Silicon Valley of the Eighties. Noting Michigan's high cost of living and labor, the "unattractive business climate," and the scarcity of venture capital here, and even taking a dig at our state's varied climate, they concluded that "on balance, the chances of a great technological boom seem slim."

At any rate, the subject of technology and the effective fair publicity attracted about ten thousand people to the fair in two days. When we arrived on Sunday afternoon, the vast parking lots of the U-M athletic campus were nearly filled, and the 58,600 square feet of the Track and Tennis Building were crowded, mostly with men, but with a substantial showing of families on a rainy-day outing. A number of people we spoke with had turned out because they worked for companies exhibiting there and wanted to show friends and family what they do. "See those, Dave?" asked a sweater-clad father to his son, a bespectacled boy of nine or so in a Pittsburgh Pirates cap and jacket. The father pointed to a small part of an auto transmission being tested by a huge, locomotive-sized apparatus brought in from GM's Hydramatic plant in Willow Run. "That's my job—to figure out what's wrong when those get loose." Dave nodded as he intently chewed his gum.

10,000 people turned out; Hydramatic's automated transmission test stand drew long lines. (left) A 1952 Hydramatic transmission also provoked interest.

The transmission test stand was far and away the fair's most popular exhibit. It attracted a queue well over a hundred feet long, probably because it looked exciting. Every minute and fifteen seconds, a hulking machine grabbed a transmission, connected it to an engine, and put it through its paces (125 checks in all), while lights flashed on a computer display panel. Most fair exhibits required too much reading for people with tired feet, or they featured computer terminals which, no matter how popular, could be seen effectively by only a few people at a time. The Hydramatic exhibit was a sophisticated, computer-controlled, automatic test stand. The computer runs the stand with the aid of four microprocessors and a programmable controller. Though computer technology was the point of the Hydramatic exhibit, it was the familiar automotive technology that interested the crowds. Five Hydramatic engineers were stationed along the thirty-two-foot walkway to answer questions, largely along the lines of, "You don't really test every transmission, do you?" (they do) and "What's all that red stuff?" (transmission oil).

Other crowds also clustered around the familiar and comprehensible—Detroit Edison's solar house and *Ann Arbor News* displays of computerized typesetting and layout. Also popular were the mechanical demonstrations like the robotic arm made by PRAB Conveyors of Kalamazoo, which simulated feeding an aluminum shaft to a lathe and removing it to an inspection station, and the precision drill (more properly known as an electrical discharge machine) invented by Raycon of Ann Arbor for applications in airplane engines and the like. Beneath a prominent photograph of Raycon's mustachioed founders (identified in big letters as "U-M Alumni"), a massive machine, at least 5' x 5' x 6', lowered an electronic discharge device to drill precision holes 1/50" in diameter into a 1" x 3" plate, using the sparks from tiny tungsten wires instead of drill bits.

For non-initiates hoping to be introduced to the world of technology, the fair was somewhat disappointing. The participating businesses were obviously far more accustomed to talking to prospective customers than to the general public shuffling along at the rate of one booth a minute. In fact, most had sent their regular trade-show displays. A former science teacher, disappointed in the fair's educational effectiveness, wondered who it was really intended for, since most of the general public couldn't take in the complex messages of most displays and the professionals would get their information elsewhere. "Still, it's a good first attempt," he added generously. A balding man in a nylon windbreaker and corduroys looked blankly at a Bell Northern Research computer terminal. "I realize how far out of date I am," he said, smiling wistfully, when approached by a helpful Bell Northern rep.

People who knew enough to ask intelligent questions, however, could have a field day. Well-informed researchers and engineers were on hand to give individualized answers lasting several minutes. Elwyn Gooding of the U-M Head Protection Lab was telling clusters of cyclists about the new bicycle helmet he's developing and how he hopes to market it. A grade-school teacher with an active interest in science and technology was happy to have learned about how genes are spliced in recombinant DNA research (by enzymes, not by tiny scalpels) and to have heard about the projected timetable for developing nuclear fusion as a practical energy source (forty years). For her, the fair was definitely worthwhile.

As we prepared to leave, we rounded a corner and found ourselves a mere fifteen feet from Governor Milliken, smiling and tanned in a gray pinstripe suit. TV cameras whirred as Milliken viewed the ADP Timesharing booth and then reached out to shake hands of well-wishers. "I'm relieved to find him so chipper," said one woman nearby. "I'd expected him to be beaten down by the problems of the office."

Shaking a hand every three or four seconds, Milliken had something to say to everyone, but before we could get close enough to hear, someone called, "Bill! Time to go!," and the entourage moved away. We asked a tall youth in a Dexter High wrestling team T-shirt what the governor had said. Imitating Milliken's easy smile, he said, " 'Glad to meet you! Glad to meet you! Glad to meet you!' " and added, "I'm going to vote for him when I grow up." □

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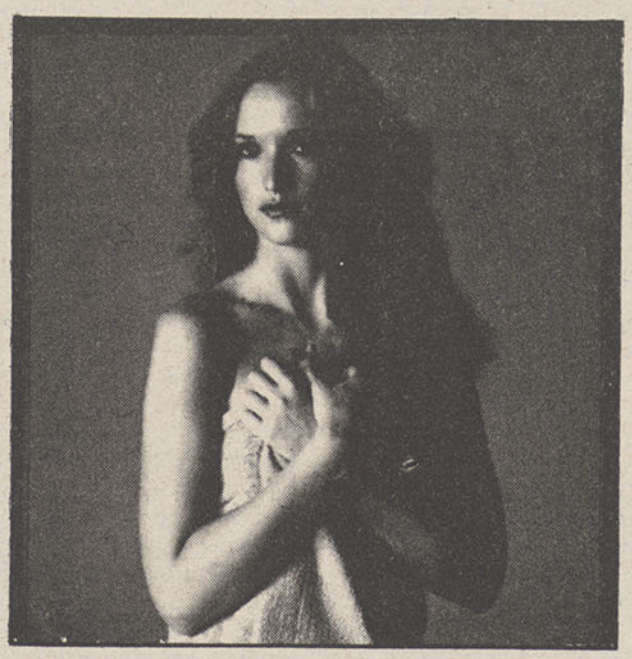

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THE REPUBLICAN LANDSLIDE

Mayor Lou Belcher's almost two-to-one victory over Democratic challenger Bob Faber suggests the city Democratic party is weaker than anyone had guessed.

By TOM WIEDER

Ann Arbor elections, once decided by razor-thin margins, have become dull. No one seems to be paying much attention. In a result which had some Democrats believing they had been mercilessly transported back to the 1950's, Republican Mayor Lou Belcher swamped Democratic mayoral candidate Bob Faber by a 63% to 37% margin. It was the biggest landslide the city has seen in at least two decades, and it may well signal a new era of Republican dominance in city politics.

The election result was less an enthusiastic endorsement of Belcher than a show of massive apathy among liberal voters. The 15,935 people who cast votes for mayor represent the smallest turnout for a mayoral election since 1963. Faber's 5,905 votes was the smallest total for a Democratic mayoral candidate since Dorothee S. Pealy received 5,215 votes in 1961.

A Tale of Two Races

	1979	1981	
Belcher	9,936	10,026	Belcher
Kenworthy	9,463	5,905	Faber

Belcher, first elected in a 1978 special election, has apparently acquired few new supporters since his 473-vote victory over former Democratic Councilman Jamie Kenworthy in 1979. Belcher received just 90 more votes than he received two years ago. With few exceptions, the vote Belcher received in each of the city's 67 precincts this year was within a few votes of his 1979 vote. Turnout in the more Democratic precincts, however, was substantially down, especially in student precincts. In 1979, Democratic mayoral candidate Kenworthy received 1,422 votes from the student-dominated Second Ward, while Faber got only 627 this year. Meanwhile, Belcher upped his Second Ward total by only 61 votes.

Belcher's margin of victory surprised many observers, but the fact that he won didn't. City government has become a quiet affair recently, and there were no hot issues to excite opposition to him. Belcher ran on his record, which he embellished to the point of claiming credit for virtually every good thing that happened in Ann Arbor during his three years in office, with the possible exception of the last two mild winters and the U-M Rose Bowl victory. In the great American political tradition of hyperbole, incumbent Belcher claimed as his own the accomplishments of the city administrator, the city council, previous mayors, and private interests, but his overstatements never got him into trouble.

It is questionable whether any Democrat or Democratic campaign would have beaten Belcher this year, but Faber and his campaign eliminated any doubt. Faber had been preparing to run for mayor since he re-entered city politics as Democratic Party chairman in 1979, but he was still woefully unprepared to take Belcher on. His biggest issues seemed to be the city's response to the Reagan budget cuts and Belcher's alleged practice of running the city like a private club. The first issue seemed somewhat out of place for a city campaign, and the second was never well articulated.

Even *The Michigan Daily,* once the voice of campus radicalism, found Belcher the better candidate and endorsed a Republican mayoral candidate for the first time in recent memory. The *Daily* criticized Faber's "cloudy idealism" and "well-intentioned liberal philosophy," preferring Belcher's "sensible leadership." Student dissatisfaction with Faber extended into the ranks of Democratic student volunteers, who put forth only a lackadaisical effort on his behalf.

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The Democrats tried a new wrinkle this year, stealing a page from the Republican strategy book. The city GOP, which used to run a highly visible media campaign, has in recent years relied on a quiet but effective phone bank operation to identify Republican voters and get them to the polls. That effort includes hiring paid workers to do much of the phoning. The Democrats mounted a similar effort this year, although they relied exclusively on volunteers. Democratic workers claim that over 20,000 calls were made to a group of specially targeted precincts. Obviously, the effort did not produce marked success.

The City Council races were consistent with the pattern established in the last decade. Democrats won in Wards One and Two, and Republicans won in Wards Three, Four, and Five, although the Democratic victory margins were smaller, and the Republican margins bigger, than they have been in the past. For the first time since 1976, women will hold four council seats, Democrats Susan Greenberg and Leslie Morris and Republicans Joyce Chesbrough and Virginia Johansen.

This was the final election using the present ward boundaries. By next April, the Republican city council majority will redraw the boundaries based on 1980 census figures to equalize the population in the five wards.

The GOP ward-redrawing strategy isn't known yet and may not fully develop until the detailed census data are released in the next few months. The City Charter provides that ward boundaries be changed as little as possible, and the city's seven percent population growth over the last decade would not require major shifts. The charter language is highly subjective, however, and almost any plan the Republican council majority draws would probably survive a court challenge.

The Republicans could play it safe, making only minor changes in the boundaries to insure that Wards Three, Four, and Five are "safe" races for them. Alternatively, they could attempt to spread Republican and Democratic voting strength evenly throughout all the wards. Given the present city-wide GOP strength, that could give them victories in all five wards. This approach, besides being greedy, would also be risky. If Democratic strength in the city should rebound, all five wards could become hotly contested.

There are other motivations in drawing ward boundaries, besides simply insuring control of council. The GOP may want to place present councilmembers or expected future candidates in wards they can win. They also may want to target certain Democratic opponents for political oblivion by putting them in wards they can't win. One thing is certain. The extended public posturing and jockeying that took place when the wards were last redrawn in 1972 will not be repeated. Then, no party had a majority on city council, and the result was a compromise between Democrats and the Human Rights Party. This year, all the jockeying will probably take place in very private Republican quarters, to deliver a finished plan to council for quick approval by the GOP majority.

Belcher ran on his record, which he embellished to the point of claiming credit for every good thing that happened in Ann Arbor during his three years in office, with the possible exception of the last two mild winters. But his overstatements never got him into trouble.

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The Last Democratic Hope?

There is one sure way to solve the problem of low turnout for city elections. Consolidate them with the general election held every even-yeared November. Over 50,000 Ann Arborites have turned out to vote in each of the last three Presidential elections, and about 40,000 have voted in the gubernatorial and Senate elections in between. Less than 16,000 voted in this April's mayoral contest.

Such a change would have obvious partisan implications. November elections for city offices would surely revive the sagging fortunes of the city's Democratic Party. Ann Arbor votes Democratic in November and increasingly Republican in April. With a few exceptions (notably Gerald Ford and William Milliken), Democrats usually receive a majority of the votes cast in November for offices from President down to county commissioner. Although nothing guarantees that this pattern would extend to city offices, Democrats would almost certainly do much better than they have been doing in April. There appear to be no legal barriers to holding November city elections. Under the Michigan Home Rule Act, Ann Arbor is free to decide, by City Charter provision, when to hold its elections. It could also decide to hold elections every two years, instead of electing council members annually.

Such a dramatic change in the system of electing Ann Arbor mayors and city council members has a number of pros and cons, above and beyond partisan politics. The strongest argument against the present April election system is that it produces, in fact though not by design, an "unrepresentative" city government. Only 10,026 of the city's 87,123 registered voters cast votes for Mayor Lou Belcher. Even if the registered voters figure is reduced to account for voters who have left the city, no more than 15% of the city's electorate chose the current political leadership. Significantly more Ann Arborites identify themselves as Democrats than Republicans, and self-identified liberals outnumber conservatives by a 40% to 15% margin, according to the recently completed Ann Arbor Survey (see following story). Yet the city government is controlled by conservative-to-moderate Republicans.

Nothing, of course, prevents those Democrats and liberals from voting in April city elections, and government always represents the wishes of a majority of those who bother to go to the polls. The best argument for the present practice of separate April city elections is that they produce a government chosen by people interested enough in city affairs to make a special trip to the polls, not by the afterthoughts of thousands of disinterested voters who showed up to vote for President or governor.

An exclusive city election in April, it is argued, ensures that city issues will receive primary attention from the voters. Given recent turnouts, however, it appears that most voters are giving city issues no attention at all. Many voters don't even realize there is an election. Most Ann Arborites vote in November elections. Their interest in politics is highest then. It may be possible to capitalize on this heightened interest to produce more awareness of city issues.

Supporters of April elections could argue that a separate election produces a more informed electorate, that the voters who show up are familiar with city issues and candidates and have made intelligent decisions about them. The outcome of November elections would be determined by what was happening at the top of the ticket in the races for president or governor or senator rather than by the merits of the more obscure local candidates.

Switching to November city elections has some practical implications as well. It is conceivable that the city's voting machines could not handle two additional races, for mayor and council, in presidential election years. Punch card voting, tried and rejected by Ann Arbor, or paper ballots could handle the change. Eliminating the February city primary and April election would save as much as $60,000 a year.

All of this discussion is academic, however, unless local Democrats support the idea and embrace it energetically. Republicans would surely oppose the idea, as the April election serves their interests well. The change would require a city charter amendment, which voters must approve. Charter amendments may be placed on the ballot by city council vote or by petition. Since the GOP majority on council would certainly not put such a proposal on the ballot, Democrats would have to gather approximately four thousand signatures—five percent of the city's registered voters—to get the issue before the electorate.

The proposal would have the best chance of passage on a future November ballot, when Democratic turnout is highest. This strategy was used in November, 1974, when the Human Rights Party obtained passage of its charter amendment providing for preferential voting for mayor. □

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The Ann Arbor Survey

Shortly after last November's election, one of the most extensive scientific studies ever made of the Ann Arbor electorate was conducted by U-M political scientist Arthur Miller. The survey, initiated by the Ann Arbor Citizens Council, had the support of the local Democratic and Republican parties, the League of Women Voters, and the Northeast Area Planning Review Committee.

Half-hour telephone interviews were conducted with 338 Ann Arborites, using the sophisticated survey techniques of the Institute for Social Research. All the respondents were U.S. citizens at least 18 years old—persons eligible to vote. They were asked over 150 questions about national and local politics. The margin of error for the survey is less than 5%.

For a fuller report on this survey, see "Voter Participation in Ann Arbor," by Arthur H. Miller, Jane Moore, Julie Drucker, Alan Fanger, Kenneth Janke, Robyn Katzman, Randall Moon, and Steven Schorneck. The report is available at the U-M Institute for Social Research.

A Truly Liberal Community

Ann Arbor apparently deserves its reputation as one of the most liberal communities in the nation. The survey respondents described their political leanings as follows:

Very Liberal	*Liberal*	*Moderate*
8.9%	31.0%	45.2%
Conservative		*Very Conservative*
13.2%		1.7%

National Interest, Local Trust

By a substantial margin, Ann Arborites surveyed say national politics is more important to them in their daily lives (65.4%) than is local politics (17.0%). (17.6% say they are of the same importance.) At the same time, more trust their local government (72%) than trust the national government (49%).

Although Ann Arborites express little enthusiasm for their political leaders, they feel very positive about their own role in the political system. They say they have little trouble understanding what goes on in government and feel they do have a say in what happens at both the national and local levels. On these and other measures of what the political scientists call "political efficacy," Ann Arborites have much more positive attitudes than the rest of the country.

November and April: A Tale of Two Cities

In November elections, Democrats win most of the races in Ann Arbor, from President to County Commissioner. But come April and the city elections, Ann Arbor votes like an entirely different city. Republicans dominate the City Council and have been winning by growing majorities in recent elections. The following table makes it easy to understand why. Turnout for the most Democratic parts of the electorate drops off much more than Republican turnout.

PERCENT VOTING IN ELECTIONS

	November 1980	*April 1980*
Students	60%	6%
Nonstudents	74	21
Age		
18–24 years	53	5
25–45 years	72	14
46 and older	79	33
Party Identification		
Democrats	74	12
Independents	64	16
Republicans	72	23

Ann Arborites Like Ann Arbor

Most Ann Arborites are happy with the city as a place to live and with the opportunities and services it provides. Asked how happy they are with the city as a place to live, the respondents answered as follows:

Very happy—66.5% **Somewhat happy**—27.5%
A little happy—6.0%

What do Ann Arborites like most about living in Ann Arbor? The respondents could list as many things as they wanted. The most often-mentioned characteristics, and the percentage of the respondents mentioning them were:

U-M	30.2%
Culture	24.9
People in general	21.3
Activities	20.7
Nature of the city	13.9
Physical condition	11.8
Personal reasons	9.5
Small size	8.6

Ann Arborites are satisfied with many, though not all, of the city services they receive:

	Very Satisfied	*Somewhat Satisfied*	*Dissatisfied*
Parks and Recreational Facilities	62.1%	35.3%	2.5%
Street Maintenance	16.4	44.3	39.3
Police and Fire Departments	58.2	37.0	4.7

Most Ann Arborites (69.4%) think the University has the right amount of influence on Ann Arbor, but 28.7% think it has too much influence. Only 1.9% think it has too little.

The Democrats' Potential Strength

Democrats outnumber Republicans in Ann Arbor by a 3–2 margin, but independents are the largest group in the city. As the following table shows, Democrats outnumber Republicans in every category of income, education, and age, except for persons 46 years and older. A small plurality of independents said they were closer to the Democrats than the Republicans.

PARTY IDENTIFICATION

	Democrat	*Independent*	*Republican*
TOTAL	35%	43%	22%
Education			
High School	27	57	16
Some College	36	35	29
Graduated College	32	47	21
Graduate Degree	42	40	18
Student	43	36	21
Non-Student	30	47	23
Family Income			
Less than $17,000	40	46	14
$17,000–$30,000	33	47	20
More than $30,000	33	38	29
Age			
18–24 years	39	35	27
25–45 years	38	47	15
Older than 46 years	24	45	32

Lesser Evilism

Like voters in the rest of the country, Ann Arborites were not happy with the choices they faced at the polls last November. Some 75% of the electorate was dissatisfied with the choices offered for President. The overwhelming majority (86%) felt that voting in the Presidential race was voting for the lesser of two evils, rather than an expression of positive support for a candidate.

The respondents were also asked to rate a group of political figures on what was called a "feeling thermometer," where a zero represents very negative feelings about the person and 100 represented very positive feelings. The ratings were as follows:

RBOR SURVEY

1.	Gerald Ford	58.1
2.	Kathleen O'Reilly	57.1
3.	Perry Bullard	56.4
4.	Carl Pursell	55.8
5.	Lou Belcher	54.3
6.	John Anderson	52.4
7.	Jimmy Carter	49.6
8.	Ted Kennedy	47.6
9.	Ronald Reagan	42.0
10.	Billy Carter	22.0

Political scientist Arthur Miller says these ratings are extremely low, particularly for the national figures, indicating strong alienation from the country's political leadership.

Visible Issues, Invisible Leaders

According to the survey respondents, the most important problems facing the city of Ann Arbor are taxes, cited by 18.7%; general city growth, named by 10.5%; housing, mentioned by 7.8%; education and school-related problems, named by 6.6%; and general economic problems, cited by 5.8%.

Local government did not get high marks for the job it is doing in dealing with the problems respondents thought were most important. Only 21.6% said it was doing a good job, 45.7% said fair, and 32.8% said the city was doing a poor job.

Survey respondents were not very familiar with city government officials. Asked to name any local public officials they had ever met or had heard of, only 31% named Mayor Lou Belcher, who had been in office for almost three years at the time of the survey. Even when they were given Belcher's name and asked to rate him on the "feeling thermometer," only 65% offered an opinion of him. Only 20% of the respondents could name a member of City Council.

Lots of Print, Little Tube

Newspaper readership may be declining steadily at the national level, but it remains extraordinarily high in Ann Arbor. Nearly 84% of Ann Arborites read at least one daily newspaper. This compares with 68% who sometimes or frequently watch local television news broadcasts and 66% who sometimes or frequently watch the early evening national news broadcasts. Here are the leading daily newspapers in Ann Arbor and the percentage of Ann Arborites which reads each one:

Ann Arbor News	59%
Detroit Free Press	39
New York Times	13
Michigan Daily	10
Wall Street Journal	7
Detroit News	7
Christian Science Monitor	1
All Others	2

The Born-Again Christian Bias

In general, Ann Arborites feel more positive about various groups in American society than they do about individual leaders, some of whom represent those groups. Older folks are particularly liked as a group. But "born-again Christians" seem to be held in low esteem by many Ann Arborites. Here are the averaged ratings for groups on the "feeling thermometer":

1.	Older people	74.2%
2.	Middle-aged people	71.1
3.	College students	70.6
4.	Whites	67.6
5.	Jews	67.1
6.	Blacks	66.3
7.	Protestants	64.4
8.	Catholics	63.1
9.	Women's Liberation Movement	60.0
10.	Liberals	56.6
11.	Conservatives	51.8
12.	Born-Again Christians	37.5

It's Still a German Town

For most of its first hundred years, Ann Arborites were predominantly of German descent. Germans still rank as Ann Arbor's largest ethnic component by far. Here are the self-described ethnic terms respondents applied to themselves.

German — 20.1%
British, English, Anglo-Saxon — 13.7%
Irish — 9.0%
Jewish — 7.4%
Black — 5.0%
Italian — 4.7%
French — 4.3%
Polish — 4.0%
Scottish — 3.3%
Dutch — 2.3%
All others 2.0% or less

Political Activity

Although most Ann Arborites follow public affairs and vote in November elections, only a minority have taken an active role in politics or government. Below is a list of political activities and the percentage of Ann Arborites which has done each of them:

National politics—
percent of Ann Arborites involved

78.6%	Actively kept up with national political events and issues
34.1%	Spoken to or written congressman or some other national leader
40.6	Signed a petition either for or against action by the national government
19.6	Participated formally or informally in a national political campaign and the events surrounding it

Local politics—
percent of Ann Arborites involved

50.9%	Actively kept up with Ann Arbor events and issues
26.8	Spoken to or written an official about some local problem
21.5	Attended meetings of the Ann Arbor city council or school board
18.5	Participated formally or informally in local political campaign and the events surrounding it

Religious Ann Arbor

A large majority of Ann Arborites said they had a definite religious preference.

39.2%	Protestant
25.9	Catholic
7.8	Jewish
10.2	Other
16.9	None, no preference, or not religious

An Educated Population

Grade school	.6%
Some high school	1.5
Graduate from high school	8.6
Some college without degree (or still in college)	30.8
College degree	15.7
Some graduate or professional education in excess of college degree, but without graduate degree	15.7
Graduate degree	26.9

A Lot of Newcomers

Lived in Ann Arbor one year or less	18.2%
2–5 years	24.7
6–10 years	17.1
11–20 years	18.3
21–30 years	7.5
Over 30 years	8.4
"All my life"	6.0

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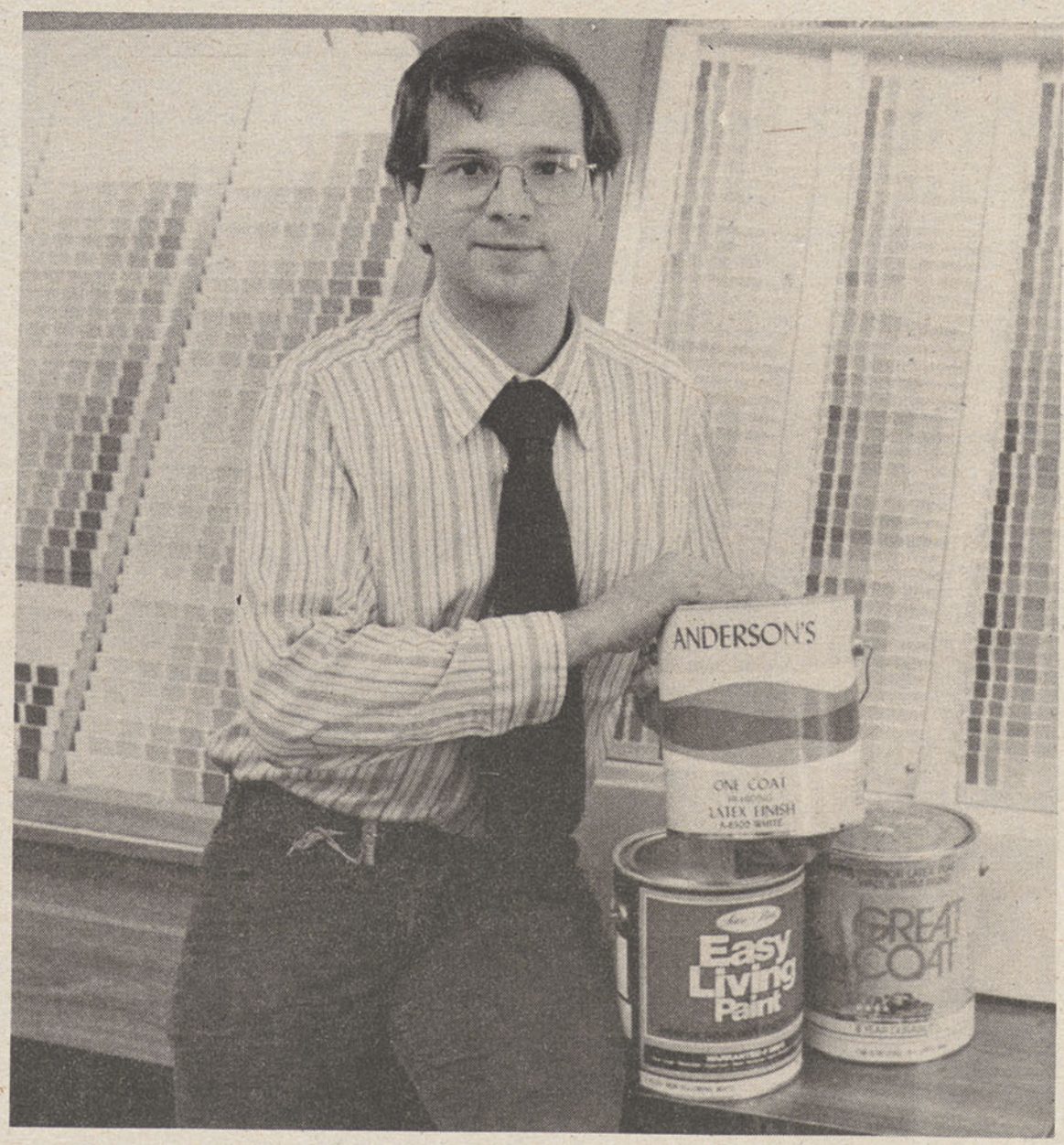

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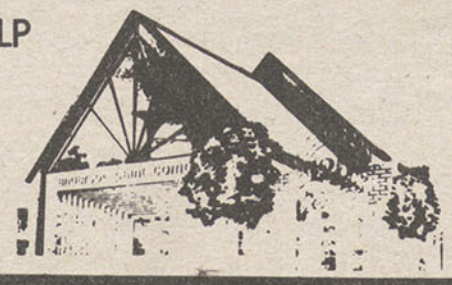

The Changing of the Ecology Center Guard

At a depressing time for environmentalists, three of the four staff members are moving on.

By DAVID BORNSTEIN

It was the offspring of an historic gathering back in the late winter of 1970. Thirteen thousand people came to the U-M's Crisler Arena for the country's first Earth Day Teach-In. Over 125 workshops were given. Speeches were made by Gaylord Nelson, Barry Commoner, Phil Hart, Walter Reuther, Ralph Nader, and Rene Dubos, among others. Gordon Lightfoot and the Chicago cast of "Hair" provided entertainment. The Teach-In was a national event, sponsored by a year-old U-M student group called ENACT (Environmental Action for Survival). Even with the impressive turnout and great enthusiasm shown by the event's participants, ENACT leaders were left with a basic question after it ended: what do we do now?

What they decided to do was open the ENACT Ecology Center in Ann Arbor in the late spring of 1970. At the time, organizers envisioned ENACT as the political activist arm of local environmental action, while the Ecology Center would act as an information, education, and gathering center. The country's first Ecology Center had opened in Berkeley a year earlier, and after the 1970 Earth Day, Ecology Centers sprang up across the country until most states had at least one. Later, that number stabilized at eighteen, then fell gradually back. Now three are left. One is still in Berkeley, one in New Orleans, and one in Ann Arbor.

The dwindling number of Ecology Centers across the land is but one reflection of the country's waning interest in environmental issues. With a President not content just to slow down but actually wanting to gut major federal environmental policies, it is hard for those deeply concerned about the environment not to be discouraged these days. It isn't at all surprising that the three departing leaders of Ann Arbor's Ecology Center are leaving with less than exuberant spirits. This month the Center's coordinator, Steve McCargar, and newsletter editor Dave Lynch are departing. Later this summer business manager Karen Bottomley will leave.

McCargar, thirty-four, has purchased a farm in Decorah, Iowa, which he intends to farm organically. Soon he will marry Heidi Swets, whom he met through the Center. With another couple, they plan to build houses reflecting their energy concerns. They want to grow their own food and strive for self-sufficiency—not an uncommon dream a decade ago, but one not much in fashion in these disillusioned times.

McCargar has lived nearly all his life in Michigan, as a child in Willow Run and Detroit. In 1965, he came to study at the U-M, and he has lived here ever since. Six feet tall, he's athletically built. He plays hockey one night a week in the winter and looks the part. His hair is bushy red, as is his beard. Likeable, quick, and upbeat, at the same time politically astute and straightforward, McCargar is well suited to a work life largely spent in meetings and discussions. A three-time dropout of the U-M, McCargar never finished a degree. Over eight years his majors have included political science, journalism, sociology, and pre-law. His final stint came in the School of Education, student teaching in the Head Start program. He has been a bookmobile driver and children's librarian for the Washtenaw County Library, a bus driver for the public schools, a teacher's aide for emotionally disturbed children, a bus driver for AATA. While working at AATA, he became a union organizer, then union president, principal economic negotiator and spokesperson for the executive committee from 1975 to 1978. It was McCargar, interestingly, who came up with the final design for the new line system AATA began implementing when the system abandoned Dial-a-Ride two years ago. In 1978, he became staff coordinator at the Ecology Center.

McCargar's community involvements are substantial. He is vice-chair of the city's Energy Steering Committee, which takes fifteen to twenty hours of his time a week. He works on the city's Renewable Resources Task Force, as well as the committee which is planning the future of the Fuller-Geddes corridor. As the Center's staff coordinator, he plans and facilitates board meetings for the Center. "This is a job that demands six days a week and three or four nights of your time," he says. "That obviously denies you other things. To live in Ann Arbor on $8,200 a year is not easy. You can't have a family and do that. We limit the people who work here to single people or people who are married but don't have children."

McCargar talks of eventually forming a political party based on the premise of no-growth economics. "I've often told friends that when they hear the Finite Earth Party has finally begun, they'll know where I am, if nothing else."

Karen Bottomley, thirty-one, has been at the Center five years, longer than any other paid staff member. In September she will leave to enroll in accounting at Eastern Michigan. A dark-complected woman with long, brown hair, she has a quieter, more reserved presence than McCargar, but she doesn't hesitate to speak out about what she believes in. She handles the Center's operational details firmly and meticulously. Bottomley's duties as the Center's business manager revolve around the Recycling Station. She makes sure the station is staffed, hires work-study students, ships materials, keeps the place clean, and handles week-to-week banking, taxes, and the books.

Born in central Illinois, she went to school for two and a half years at Illinois State. "I didn't know what I wanted to do, so I left school, and I've been working ever since," she says. "At first I moved to Madison, Wisconsin, and then I began to ricochet from one university town to another, from Wisconsin to Texas to Lansing to Ann Arbor. I'd been managing a self-serve gas station for Mobil Oil in Lansing and got

PETER YATES

Departing Ecology Center staff members: business manager Karen Bottomley, Staff coordinator Steve McCargar, and editor Dave Lynch. Bottomley is going to study accounting at Eastern Michigan this fall, McCargar is getting married and starting an energy self-sufficient homestead in Iowa, and Lynch doesn't know yet what he wants to do.

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laid off. I moved to Ann Arbor, and in February 1976, the business manager position at the Center was advertised. I've been here ever since."

Bottomley was the one paid staff member at the Center who stayed through the transition in 1978 when staff members Paul Schrodt and Joyce Bader were replaced by McCargar and Dave Lynch. "I watched how the old staff made decisions," she remembers, "and got strongly swayed by their priorities. When the new staff came in, we had a much less smooth time." One reason she has decided to leave is that going through a second transition has no appeal to her.

Another reason has to do with burn-out and the decision-making process the Center uses. The Center runs by consensus. Decisions are made final only when there is complete agreement among all who wish to participate. The process necessitates compromise and often takes a long time. It is at once a positive, exhilirating process and a debilitating one. "Part of my desire to leave," Bottomley explains, "has to do with working in a small, consensus-decision-making mode and the emotional drain involved. I don't know what the answer is. Some people on the staff have experienced real frustration and need to take a break. But the hierarchical system isn't better. I've worked under both." To increase the effectiveness of Center decision-making, the staff recently decided to allow vote-taking when there is an impasse in consensus.

Dave Lynch will soon be leaving his post as the Ecology Center editor, but he has no set plans for the future. Over six feet tall and lanky, he's twenty-eight, and his black hair is streaked with gray. Lynch is pessimistic about the future of environmental causes. "We Americans use far more than our fair share of resources," he points out, "and we have no God-given right to do that. The present Administration seems hell-bent on perpetuating the myth that we can continue this enormously wasteful lifestyle. As long as we consume like this, the global situation is bound to get worse. I don't think nuclear war is that unlikely. That's why I don't make plans far down the road."

Before he came to work at the Ecology Center, Lynch lived in Lansing, having received a degree in resource development at Michigan State. Born in Detroit and schooled in Birmingham, he has spent his entire life in Michigan. When he graduated from Michigan State, by his own account he lucked into a job as editor for the Michigan Student Environmental Confederation, which later became Environmental Action of Michigan. He worked with two other staff and was paid $60 a week for the full-time position. For a time, he made ends meet by playing guitar in a rock and roll band called "Humun Ivy."

Lynch worked as editor of *Earth-Beat* for two and one half years. It was largely a job reporting state environmental issues and legislation. In December of 1977, he received a notice in the mail that Joyce Bader was leaving her position as editor of the Ecology Center's newsletter, and he got the job.

Though Lynch speaks in pessimistic terms about the future, he is aware of Ecology Center accomplishments in recent years. "Every time I've written an annual report," he says, "I get surprised at how much we've actually done."

The accomplishments Lynch and McCargar cite over the past three years include a membership that has grown by about 5%

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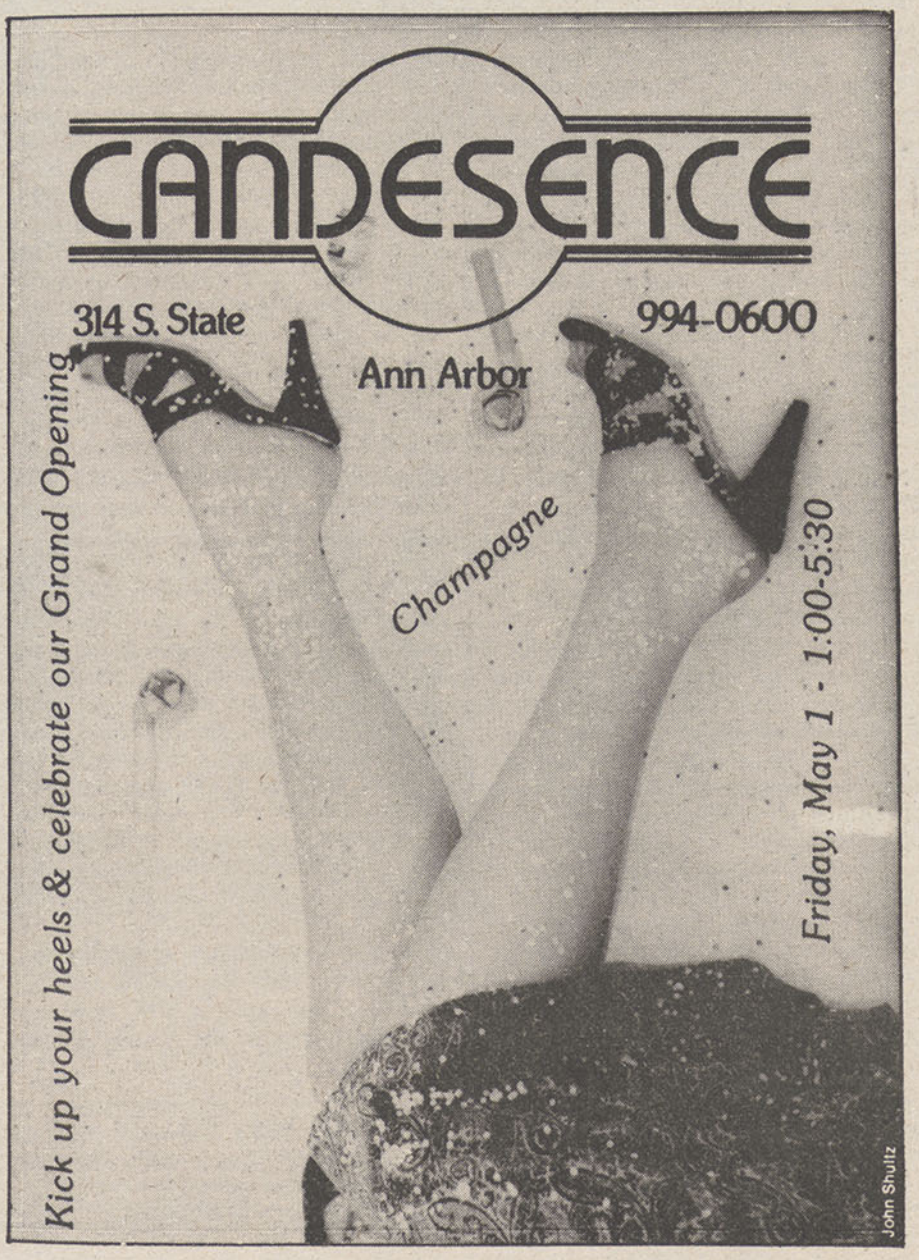

John Shultz

The New Staff Members

Jim McCargar, Steve McCargar's younger brother, became the new Ecology Center editor in March, replacing Dave Lynch. Jim looks like Steve's younger brother, an inch shorter and built slighter, but with the same shock of red hair, bushy red beard, and inquisitive eyes. Jim was born in Ann Arbor, went to Pioneer High, and graduated with a biology degree from Harvard in 1976. He worked in the local bus drivers' union and was an editor of the union paper. For the past three years, McCargar has been an Ecology Center volunteer while working at Bendix as a technical writer. He performed an energy demand analysis of Detroit Edison to determine whether or not their demand projections for electricity were justified. (He concluded they were inflated.) His study has been scrutinized with interest in Lansing. As the Ecology Center editor, he hopes to expand the newsletter format, open communications between the Center and other alternative groups, and create a plan for coordinating the activities of Center volunteers.

Chip Truscon, 34, was hired April 12 to replace Steve McCargar as the new staff coordinator. A Detroit native, he graduated in physiology from Wayne State in 1969. He then lived in Ann Arbor, serving as a conscientious objector at St. Joe's. He has been health planner for the Indian Health Service in Detroit, and most recently has worked for the American Lung Association as an occupational and environmental staff member. "I call myself a health planner," says Truscon. "Physical, environmental, and occupational health. You can't separate the systems." He thinks that working with Native Americans did more to change his environmental sensibilities than anything else.

The American Lung Association fired Truscon before he had completed a controversial survey of the health status of members of Boilermakers Local 169. Truscon thinks he was considered too much of an activist. "I was fired because I wanted to move too fast in occupational and environmental health programs," he explains. "I was also criticized because I wanted the Lung Association to work more closely with such outside groups as the Southeast Michigan Coalition for Occupational Safety and Health."

An avid bicycle commuter and racer, Truscon hopes to see a special Office of Bicycling Advocacy established at the state level. He is a family man with a six-year-old daughfer. His wife is a nurse.

each year to about seven hundred members today. Three years ago, AATA chose the Ecology Center's design for the 1990 Transit Plan, a scheme largely written by McCargar. The Center has sponsored energy conservation workshops around town, attracting about two hundred people annually. There has been work with the U-M over policies regarding recombinant DNA research. Center members spend many hours studying environmental issues and making carefully-considered recommendations to policy-making bodies. Locally, they have been involved in an urban stormwater runoff program, natural area preservation controversies, and many transportation-related issues. On the state level, the Center has studied the effects of Michigan's bottle bill and lobbied for legislation to protect wetlands and to raise the allowable ceilings on air and water pollution surveillance fees.

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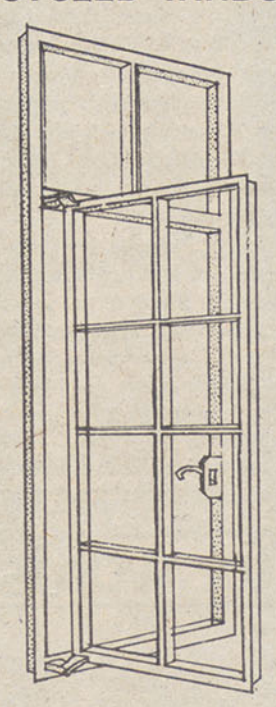

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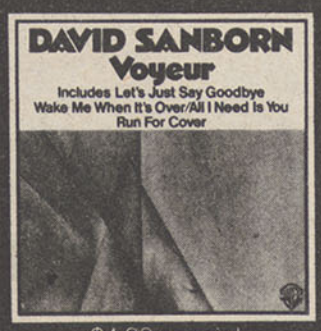

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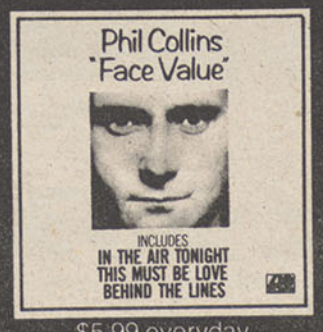

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The Center also has its share of problems. Finances are chronically tight for the $60,000-a-year operation, and by year's end, surpluses, if any, are small. "You do an awful lot of fundraising in an organization like this," relates Dave Lynch. McCargar points to a "negative spiral" with fundraising. When money is short, the staff stops program activities that provide visibility and services and gets into fundraising activities. The result is less Center visibility to the community, making fundraising all the more difficult.

Recycling newspaper has been the big breadwinner for the Ecology Center's Recycling Station. But in recent years the price for newspapers has fluctuated widely, all the way from a high of $48 a ton to a low of $4 a ton. When prices are high, churches and other non-profit organizations have paper drives to raise money. Then the Recycling Station receives less paper from citizens in the community. When prices are low, the Station receives enormous quantities of paper, but handling and shipping costs may be more than the paper is worth. Often the Station has not even broken even.

Another problem which is perhaps an inevitable part of the Center's mission is the invisibility of much of its work. The Center staff spends a great deal of time studying environmental issues, preparing for and attending public meetings, presenting testimony, and sitting on committees. The work is expensive in staff time, but it is work most Ann Arborites are unaware of. The Center has earned the reputation for calm reason, integrity, and hard work among the public officials who have dealt with Center staffers. But these quiet virtues are not the sort of thing that attract donations and new members.

Another problem at the Center is its institutionalized practice of making decisions by consensus. It's a practice that takes a great deal of time, energy, and often contributes to member burn-out. At times, the need to satisfy everybody takes precedence over the need to act. The Center did not reach consensus about taking a strong public stand against nuclear power until after Three-Mile Island. This cost them members and points to another problem: the broad sweep of environmental issues the Center must concern itself with. At times, the Center is actually competing for funds and members with other more narrowly targeted environmental action groups. When the Center fails to take a stand for or against a certain cause, some people are likely to join a group that has supported their personal position.

One conspicuous failure of the Ecology Center has been in its attempt to involve low-income blacks in the community. This difficulty was most dramatically demonstrated by the home heat energy conservation workshops held by the Center along with the local Sunstructures firm. Using a grant from the city, staff members provided information to Ann Arbor citizens about insulation, weather-proofing, and other practices for conserving energy at home. The workshops would seem to be of special significance to low-income families, since they showed the way to save hundreds of dollars a year. Although extensive leafleting was done in low-income areas, and the workshops were held in black churches, mostly whites showed up for the workshops. The core constituency of the Center continues to be primarily well-educated people. But this is not just the case in Ann Arbor. Affluent Marin County in California has one of the finest recycling programs in the country. Those who would benefit most from a more ecological lifestyle seem least interested in it. □

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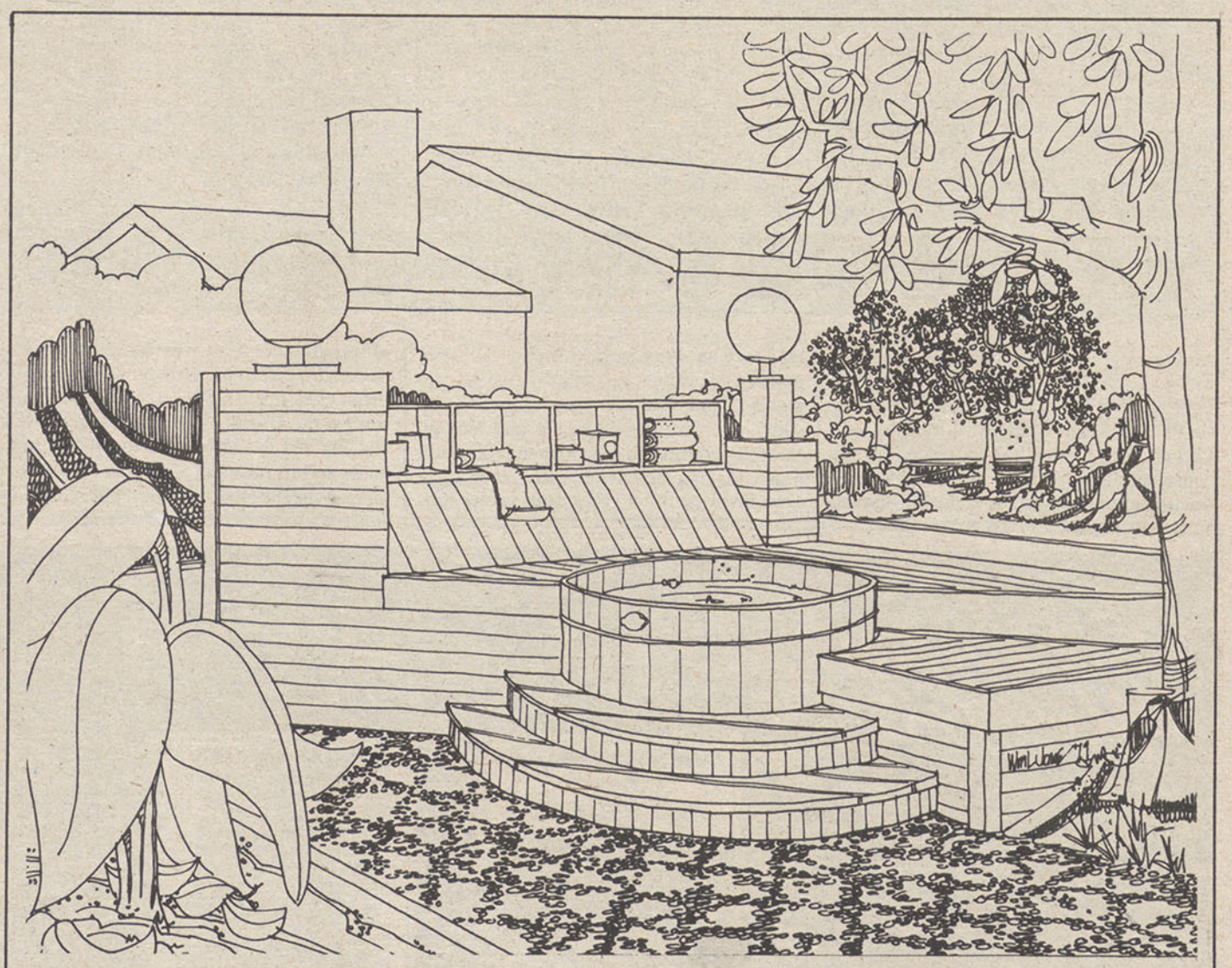

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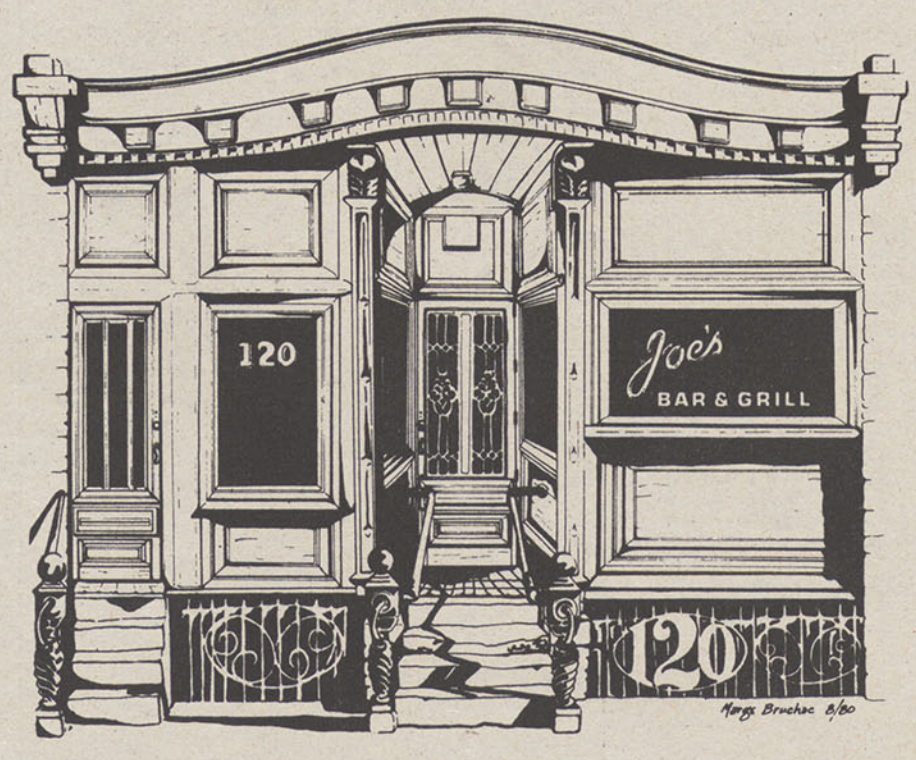

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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER*, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for June events, for example, must arrive in May. All material received by the 15th of May will be used as space permits; material submitted later may not get in.

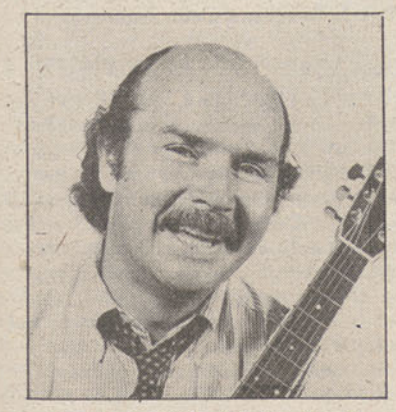
MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

ANNIE'S DUGOUT, 2324 Dexter, 665-8644.

Live entertainment weekends only. Various styles. No cover. No dancing. May schedule to be announced.



Tom Paxton at the Ark, Sat., May 2

THE ARK, 1451 Hill St., 761-1421.

The best place in the state to catch folk music (from the U.S., British Isles, and beyond) and its related genres. A living room atmosphere, with hot popcorn and coffee provided. Music starts at 9 p.m. except Sundays (8 p.m.). **MAY 2: Tom Paxton.** See Events. **MAY 3: Afternoon Children's Concert** with **Gemini.** See Events. **MAY 8: Robin and Linda Williams.** A folk "duo" in the literal sense of the word; they sing and play as one. Powerful vocal harmony and solid instrumentation. Bass/guitar/fiddle/mandolin. **MAY 9: Jim Post.** All-around entertainer. Tells stories, jokes, sings silly songs and serious political statements. A favorite at summer music festivals around the country. Two shows: 8 & 10:30. **MAY 10: Billy Novick and Guy Van Duser.** Novick formerly played clarinet with David Bromberg. Van Duser plays folk-classical-jazz guitar and is reportedly among the very best. No vocals; their potent instrumentalizing sings for itself. Perhaps the high point of the month. **MAY 15-16: Art Thieme.** Traditional singer/guitar player from the Chicago scene. Was best friends with the late Michael Bloomfield. **MAY 17: Chuck Mitchell.** For years among the most popular performers at the Raven Gallery in Detroit. A dramatic singer, he's among the very best interpreter of Bertolt Brecht and Kurt Weill. Also performs music by ex-wife Jone.

MAY 21: Reel World String Band. See Events. **MAY 28: Mac Benford.** Banjo player with the now-defunct Highwoods Stringband, the best and most influential string band of the most recent bluegrass revival. **MAY 29-30: Joel Mabus.** 27-year-old Lansing guitarist/singer has played the area for several years. According to David Siglin (who knows), he has developed into one of the finest young guitarists in the country. **EVERY WEDNESDAY: Hoot Night.** Open mike.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

MAY 1-2, 8-9: Mike Katon Band. Pretty much the Aura's house band. Katon is steering away from blues-oriented material toward harder, original rock tunes. **MAY 15-16, 22-23, 29-30:** To be announced.

THE BALCONY, 3250 Washtenaw, 971-1100.

The revitalized upstairs lounge at the Crystal House Motel. Formerly Butch Cassidy's and before that Zelda's Greenhouse. Live music and dancing Wednesday thru Saturday beginning at 9 p.m. Cover. **MAY 1-2, 6-9: Semblance.** The popular jazz-funk-pop sextet has a pair of new members on saxophone and bass as well as an injection of rock & roll dance music into their already highly danceable repertoire. **MAY 13-16, 20-23, 27-30:** Top-40 bands to be announced.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY FRI. & SAT.: The Gaslighters. Old-fashioned Dixieland jazz band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside the Mariott Inn. Late-night entertainment consists of guitar duos or trios performing soft-rock/easy listening music. Dancing. No cover. **MAY 1-2, 6-9: Irish & Eversole. MAY 13-16, 20-23: Raymond Carboni. MAY 27-30:** To be announced.

BLIND PIG, 208 S. First, 996-8555.

Live blues, jazz, folk, and rock. Thurs.-Sat. No dancing. Cover. **EVERY MONDAY: Boogie Woogie Red.** Barrelhouse piano & vocals keeping the blues alive. When he's hot, he sizzles. **MAY 1-2: Paul Geremia.** Acoustic guitarist/singer. Original and traditional folk and blues with piano accompaniment. **MAY 7-8: Ragnar Kvaran.** Fast, hard-driving original rock & roll that has won a regular gig at the Pig. They just completed a series of dates around the state with the nationally-acclaimed Human Switchboard from Akron. **MAY 9, 14: Don Tapert & the Second Avenue Band.** Guitarist/songwriter Tapert's new group doubles the energy level of his last outfit. While they may not be up to his skills, they are a good, rocking band. **MAY 15-16: Dick Siegel.** Scalding hot original rhythm & blues plus some modern rockers. Siegel plans to go into the studio soon to record his new protest song "Beware America" for a single. **MAY 21: Trees.** Unusual, uplifting brand of rock spearheaded by the beautiful harmonies of the two female vocalists. **MAY 22-23: Detroit Blues Band.** Stomping six-piece rhythm & blues band with that Paul Butterfield sound. **MAY 28: Dick Siegel.** See above. **MAY 29-30: Wendell Harrison Quintet.** Saxophonist Harrison performs songs from throughout the history of jazz. Features Pam Wise on keyboards and vocals.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime **"Sunday Jazz"** at the Del is an Ann Arbor institution. Regardless of the band, the music is always swinging. Get there early. 5:30-8:30 p.m. No cover.

THE EARLE, 121 W. Washington, 994-0211.

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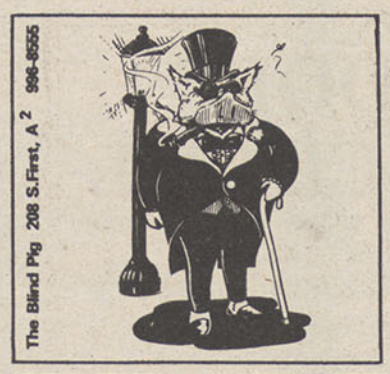

MAY

Thurs.	Fri.	Sat.
	1 Paul Geremia $2.00	2
7 Ragnar Kvaran $2.00	8	9 Don Tapert $2.50
14 Don Tapert $2.00	15 Dick Siegel	16 $2.50
21 Trees $2.00	22 Detroit Blues Band	23 $2.50
28 Dick Siegel $2.00	29 Wendell Harrison $2.50	30

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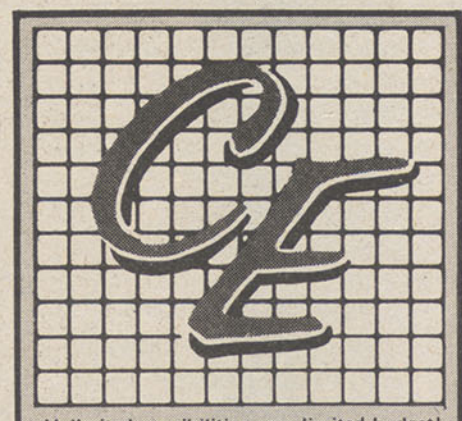

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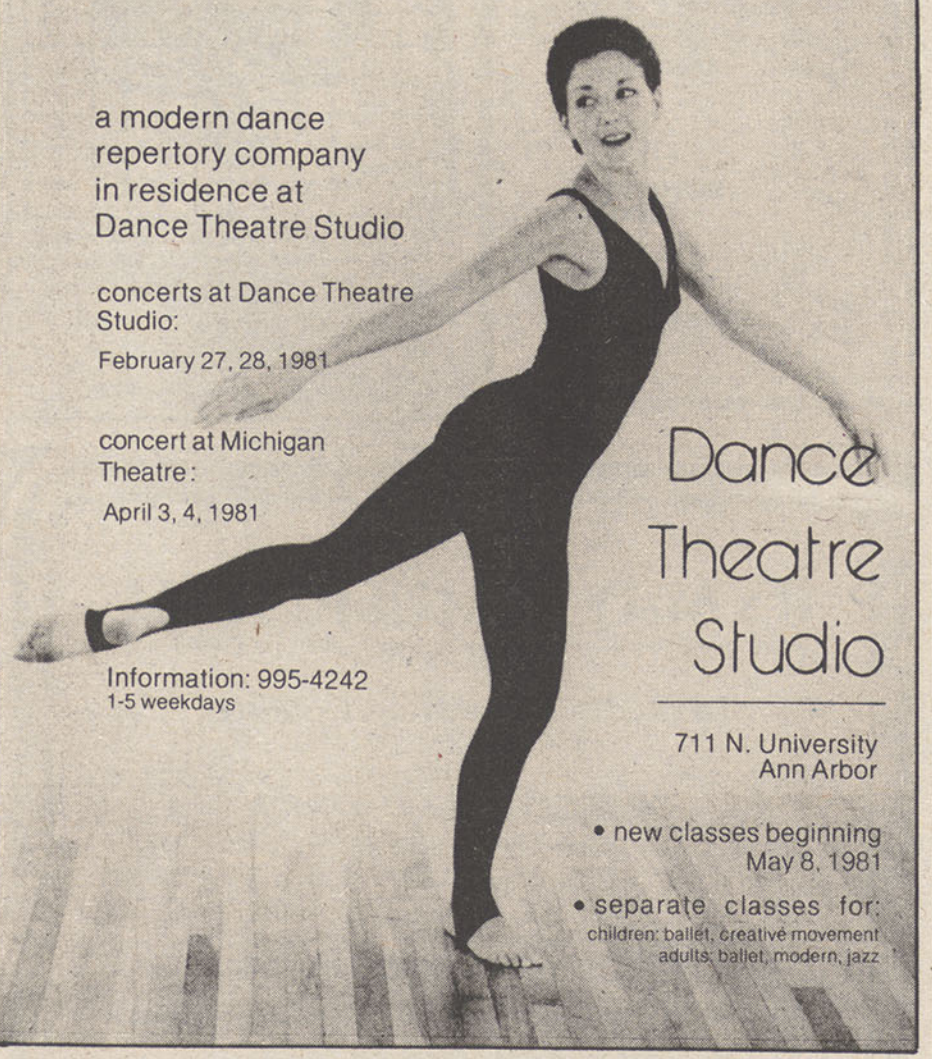
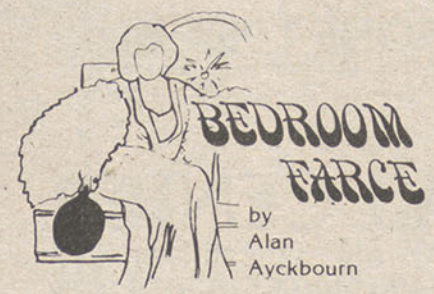


Ann Arbor Civic Theatre Presents



Lydia Mendelssohn Theatre
May 27-30, 1981
8:00 pm
For ticket information, call 662-7282, or write;
AACT Tickets
P.O. Box 1242
Ann Arbor 48106

CALENDAR /continued

drums and Kevin O'Connell on piano. **MAY 1-2: John Cataleinic Trio.** Pianist with Larry Nozero's group leads his own trio. **MAY 8-9: Howard White Trio.** Features Kevin O'Connell on piano and Dave Koether on drums. **MAY 15-16: Kevin O'Connell Trio. MAY 22-23: Misbehavin'.** Andrews Sisters-style swing vocals from the World War II era. **MAY 29-30: Joe Summers Trio.** With Ned Mann on bass and Howard Ferguson on drums.

HALFWAY INN, Church Street entrance to East Quad, 764-8558.

The student-dominated nightspot will not be presenting live music until the University resumes fall classes in September.

THE HABITAT, 3050 Jackson, 665-3636.

Solo piano during Happy Hour daily (4:30-6:30) by Art Stephen.
EVERY TUES.-SAT.: Pegasus. Soft-rock trio.

THE HEIDELBERG, 215 N. Main, 663-7758.

Entertainment weekends only, 9 p.m.-1 a.m. No cover. **ALL MONTH: Mustard's Retreat.** Folk and soft-rock.

JOE'S BAR & GRILL, 120 W. Liberty, 994-5940.

Old Mr. Flood's is finally reopening sometime this month, as soon as the legal acrobatics are complete. Look for swinging live music seven nights a week, with the emphasis on Ann Arbor's home-grown, high-quality favorites. No dancing. Cover.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

A small pub adjacent to Bimbo's. Features light rock and easy-listening solos and duos. **WEDNESDAY THRU SATURDAY.** Schedule to be announced.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Mon.-Sat., 9-1 a.m. With the recent installation of a dance floor, M.J.'s is turning from mellow country and rock to Top-40 rock & roll bands. **ALL MONTH: Radioactive.** Five-piece group led by engaging woman vocalist. High energy.

OLD TOWN, 122 W. Liberty, 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of bluegrass entertainment most Sundays at 5 p.m. Very casual. If you bring a guitar, you may end up playing.

PRETZEL BELL, 120 E. Liberty, 761-1470.

Live bluegrass weekends only. No cover. **MAY 1-2, 8-9, 15-16, 22-23: RFD Boys.** Ann Arbor's favorite sons, still packing 'em in after 9 years. **MAY 29-30: Blue Velvet.** They've performed at major bluegrass festivals throughout Michigan, Ohio and Canada, as well as the Grand Ole Opry in Nashville.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Campus club featuring live music 7 nights a week. Dancing. Cover. **MAY 1-2: Steve Nardella.** See Star Bar. **MAY 3: Hoi Polloi.** Adrenalin-charged Yankee power pop. Features Chuck Hoeker on guitar and ex-Infidel, ex-Corvette Larry Newman on bass. **MAY 4: Sailcatz.** Aggressive electric blues and rock & roll. Excellent material from Sixties to Eighties. Benefit for Rick's softball team, whose shortstop, Al Hill, plays piano with the 'Catz. **MAY 5: Streetlight Knights.** Young six-piece featuring cover material varying from Elmore James to the Rolling Stones. Benefit for Rick's women's softball team. **MAY 8-9: The Flexibles.** Lived up to the name in April when a sudden personnel transition was handled without missing a beat. Rock & roll funk. **MAY 10: Trainable.** Outstanding group of Detroit and Lansing musicians with a peculiar outlook. They call it "thinking person's dance music." Titles include "Class Struggle" and "Art for the Handicapped." **MAY 11: Blue Front Persuaders.** Irresistible hard-driving swing & blues. From Louis Jordon and Commander Cody covers to remarkable originals like "Mechanical Boy" and "Do the Pup." **MAY 12: Son Seals.** See Events. **MAY 13: The Falcons.** See Star Bar. **MAY 14: Semblance.** See Balcony.

George Bedard with Steve Nardella Band at Rick's, Fri.-Sat., May 1-2 & at Star Bar, Thur. May 14.

MAY 15-16: Detroit Blues Band. See Blind Pig. **MAY 17:** To be announced. **MAY 18: Sailcatz.** See above. **MAY 19: 1-2-3-Go!** Vivacious young band culls the best material from Springsteen, Costello, Lou Reed, and others. Dance oriented. **MAY 20: Rockabilly Cats.** Authentic greaseball rock. Guitarist Rudy Kowalski is so cool he burns. **MAY 21: Dick Siegel.** See Blind Pig. **MAY 22-23:** To be announced. **MAY 24-25:** To be announced. **MAY 26: Tony Brown Band.** Extremely tight, well-rehearsed reggae group from Madison. Half originals, half essentials. **MAY 27: Falcons.** See Star Bar. **MAY 28: Cosmic Cowboys.** Countrified rock & roll. Material extends from Waylon Jennings to Rolling Stones. **MAY 29-30: Bryan Lee.** Tags himself "the Blind Giant of the Blues." Known through the Midwest for his fiery guitar work and his passionate sweat-drenched performances. **MAY 31: Eclipse Jazz Benefit.** See Events.

SECOND CHANCE, 516 E. Liberty. 994-5350.

Ann Arbor's premier rock & roll club. Live music 7 nights a week consisting, for the most part, of professional Top-40 cover bands Tuesday thru Sunday. Nationally-known recording artists are showcased every Monday night in the new Tidal Wave Series. Dancing. Cover. **MAY 1-3: Automatix. MAY 4:** To be announced. **MAY 5: Newt & the Salamanders.** Sizzling hot R&B cover group doing choice material from Frank Zappa tc Devo. Entertaining stageshow. **MAY 6: Robin Lane & the Chartbusters.** See Events. **MAY 7-10: Dittilies. MAY 11: John Cale** with guests the Shirts. See Events. **MAY 12: Teen Angels. MAY 13-17: Moriah. MAY 18:** To be announced. **MAY 17: Sweet Crystal. MAY 24: Blue Front Persuaders.** See Rick's. **MAY 25-26:** To be announced. **MAY 27-31: Mariner.**

STAR BAR, 109 N. Main, 769-0109.

Live music, Tues.-Sat. All kinds. Dancing. Cover. **MAY 1-2: Steve Newhouse.** Country spirit performed with rock & roll abandon. Steve showed that he's just as entertaining as a solo artist on a recent Thursday night at the Pig. **MAY 5: Flexibles.** See Rick's. **MAY 6: Makah Rhythm Tribe.** Detroit-Ann Arbor reggae group led by drummer Brian Wright. New, dynamic vocalist reportedly fills the band's one previous gap. **MAY 7: Big Fun.** Six-piece band led by saxophonist Stephen Dreyfuss, jazzy on top, funky on the bottom: great for dancing. **MAY 8-9: Dick Siegel.** See Blind Pig. **MAY 12: Quick City.** A kaleidoscope of musical styles and influences, including jazz, rock and Carribbean. To be congratulated for their frequent performances benefitting worthy causes. **MAY 13: Reggae Dance Party.** WCBN dj's Michael Kremen and Brian Tomsic man the turntables and spin reggae and related subjects all night long. **MAY 14: Steve Nardella.** Roots rock-and-roll by the area's best. Carl Perkins, Buddy Holly, and Chuck Berry, with a few originals sprinkled here and there. Just back from a successful gig in Chicago. **MAY 15-16: Blue Front Persuaders.** See Rick's. **MAY 17: The Falcons.** R&B to rock. New Group fronted by guitarist Denis Hack, who used to pick for the Blue Front

Persuaders. **MAY 20:** To be announced. **MAY 21: Amazing Armadillos.** Country-rock. **MAY 22-23: New Wave Festival.** Bands to be announced. **MAY 26: Arbor Grass.** Five-piece bluegrass string band. Reportedly excellent. **MAY 27: Reggae Dance Party.** See above. **MAY 28:** To be announced. **MAY 29-30: Steve Nardella.** See above.

WEST BANK, 2900 Jackson, 665-4444.

Live music in the lounge of the Holiday Inn Tuesday thru Saturday nights. Bands are "variety" type, playing many styles for diverse audiences. Dancing. No cover. May band to be announced.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A—Angell Hall, Auditorium A. **MLB3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe.

FILM SOCIETIES INFORMATION

Tickets $2 (children, $1), $3 double features, unless otherwise noted.

Alternative Action Film Series (ACTION)—662-6599. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Classic Film Theatre (CFT)**—no additional charge for double features. 668-8480. **Cinema Guild (CG)**—Monday is 2-for-1 night. 764-0147. **Cinema 2 (C2)**—665-4626. **Gargoyle (GAR)**—$1.50. 763-2194. **Mediatrics (MED)**—763-1107. **Michigan Community Theater Foundation (MCTF)**—$2 (Students, senior citizens, and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12). 668-8480.

Warning: Film schedules subject to last minute changes.

1 FRIDAY

29th Annual Home Tour: Women's City Club

Go from home to home at your own pace and inclination. Among the seven homes on this year's tour: a contemporary house in a secluded, wooded setting in Barton Hills; contemporary homes in the Georgian colonial and Spanish colonial styles; a house designed in 1927 by former U-M School of Architecture Dean Wells Bennett for himself. (Bennett and his house are mentioned in this month's *Observer* nature walk.) Also on tour: the U-M Stadium Press Box. A chance to see for yourself the latest in sumptuous interior decoration. Buffet luncheon served at the Women's City Club, 11 a.m.-2 p.m. Rules: remove shoes at home entrance and keep them with you; no smoking; no children under 12; no cameras except at U-M Stadium.

10 a.m.-4 p.m. Tickets (including map and brochure) $8 at Women's City Club, 1830 Washtenaw. 662-3279.

★ No-Bills Day: Washtenaw County Bar Association/Law Wives

In celebration of National Law Day more than 70 area attorneys are offering free thirty-minute private consultations. A chance to get some legal advice on a legal problem for which you haven't been able to afford professional advice, or just to find out how you might make use of an attorney on a particular problem. Appointments should be made in advance to reserve a time and to arrange for consultation with an attorney knowledgeable in the area of law covered by your questions. Some areas covered include family law, landlord/tenant relations, probate and wills, consumer disputes and contracts, bankruptcy, tax, business, social security, civil rights, criminal law and personal injury. Free literature.

10 a.m.-8 p.m. at three locations: Room 200, U-M Law School, State and Monroe; Great Lakes Federal Savings & Loan, 111 E. Main, Manchester; Community Ed Section, Old Ypsilanti High School, 210 W. Cross, Ypsilanti. For appointments call, 994-4309, April 24-30 (including weekends).

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Children under 12 — $1.00

PETER SELLERS DOUBLE FEATURE
Friday, May 1 - 2, 7 & 11
THE PINK PANTHER
(Blake Edwards, 1964)
4:00 & 9:00
A SHOT IN THE DARK
(Blake Edwards, 1964)
starring PETER SELLERS

Saturday, May 2 - 1, 3, 5, 7 & 9
THE WIZARD OF OZ
(Victor Fleming, 1939)
starring JUDY GARLAND & FRANK MORGAN

Wednesday, May 6 - 4, 7 & 9
BELLE DE JOUR
(Luis Bunuel, 1967)
starring CATHERINE DENEUVE

Thursday, May 7 - 4, 7 & 9:30
WOMEN IN LOVE
(Ken Russell, 1970)
starring GLENDA JACKSON & ALAN BATES

Friday, May 8 - 2, 4, 7 & 9
BREAKING AWAY
(Peter Yates, 1979)
starring DENNIS CHRISTOPHER & DENNIS QUAID

Wednesday, May 13 - 4 & 7:30
DR. ZHIVAGO
(David Lean, 1965)
starring OMAR SHARIF & JULIE CHRISTIE

Thursday, May 14 - 4, 7 & 9
PSYCHO
(Alfred Hitchcock, 1960)
starring JANET LEIGH & ANTHONY PERKINS

GENE WILDER COMEDY DOUBLE
Saturday, May 16 - 1, 5 & 8:30
THE PRODUCERS
(Mel Brooks, 1968)
starring ZERO MOSTEL & GENE WILDER

2:45, 6:45 & 10:15
START THE REVOLUTION WITHOUT ME
(Bud Yorkin, 1970)
starring GENE WILDER & DONALD SUTHERLAND

Wednesday, May 20 - 4, 7 & 9:15
THE MAN WHO WOULD BE KING
(John Huston, 1975)
starring SEAN CONNERY & MICHAEL CAINE

Thursday, May 21 - 4,7 & 9
AFRICAN QUEEN
(John Huston, 1951)
starring HUMPHREY BOGART & KATHERINE HEPBURN

Friday, May 22 - 4, 7 & 9
REBEL WITHOUT A CAUSE
(Nicholas Ray, 1955)
starring JAMES DEAN & NATALIE WOOD

CARY GRANT FESTIVAL
Saturday, May 23 - 1, 4:30 & 8
BRINGING UP BABY
(Howard Hawks, 1938)
starring CARY GRANT & KATHERINE HEPBURN

2:45, 6:15 & 9:45
MR. BLANDINGS BUILDS A DREAM HOUSE
(H. C. Potter, 1948)
starring CARY GRANT & MELVYN DOUGLAS

Wednesday, May 27 - 4, 7 & 9
GOING PLACES
(Bertrand Blier, 1974)
starring GERARD DEPARDIEU & JEANE MOREAU

Thursday, May 28 - 4, 7 & 9
TAXI DRIVER
(Martin Scorsese, 1976)
starring ROBERT DE NIRO & CYBIL SHEPPARD

No extra charge for double features!!

WED-FRI 12-5 209 NORTH MAIN ANN ARBOR, MICHIGAN (313) 996-1787

DREYFUSS GALLERY APRIL 24 – MAY 23

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CALENDAR /continued

U-M Softball: State Tournament
11 a.m., 2 p.m., 4 p.m., Vets' Park, Jackson Rd. For ticket information, call 764-0247.

★ National Bicycle Day Rally: City Bicycle Program
Meet your fellow bike commuters, and bike homeward together.
5 p.m., Liberty Plaza. Free. 994-2814.

"The Phantom Tollbooth": Ann Arbor Recreation Department
The Junior Theater Company, made up of young people in grades 7–12, presents this dramatization of the popular children's book by Norton Juster. As one Junior Theatre member puts it, "the play is about a child who is bored and goes to a place where he isn't bored anymore." His journey through the Land of Wisdom introduces him to many fanciful characters, such as the Spelling Bee, The Senses Taker, and the Whether Man.
7 p.m., Pioneer High School Little Theatre. Tickets $2 (children, $1; groups of 10 or more children, 75¢ each) at the Recreation Department, 2250 S. Seventh St., or at the Michigan Theatre. 994-2326.

★ "The Infertility Evaluation — What to Expect": Ann Arbor Area Resolve
Speakers are Ann Washburn, R.N., and Judith Adler, M.S.W., both associated with the U-M Hospital Infertility Clinic.
7:30 p.m., Ann Arbor Public Library. Free. 994-3299.

Peggy Lawlor: U-M Dance Department
A program of solo performances by this leading exponent of "contemporary abstraction," a form associated with Merce Cunningham. It features non-narrative, non-sequential movement.
8 p.m., Studio A, Dance Bldg., 1310 N. University. For ticket information, call 763-5460.

"Work: A Play": Canterbury Loft
An original one-act comedy by U-M students Drew Allison and Ned Richardson, this satire explores political and institutional alienation.
8 p.m., Canterbury Loft. $2. 665-0606.

"I Do! I Do!": Black Sheep Repertory Theater
This Broadway hit is a two-person musical show about a marriage from the wedding to the golden years. The actors change make-up on stage, so that the characters age before the audience's eyes.
8:15 p.m., 104 E. Main St., Manchester. $3–$7. 428-9280.

88th Annual May Festival: University Musical Society
The third in this year's series of four concerts features Aldo Ceccato, director of the Hamburg Philharmonic, conducting the Philadelphia Orchestra, with the University Choral Union. Program: Mozart's Symphony No. 41, "Jupiter," and Rossini's Stabat Mater.
8:30 p.m., Hill Auditorium. Tickets $5–$15 at Burton Tower or by mail: University Musical Society, Burton Tower, Ann Arbor 48109. 665-3717.

FILMS

CFT. "The Pink Panther" (Blake Edwards, 1964). Peter Sellers, David Niven. Mich., 2, 7, & 11 p.m. **"A Shot in the Dark"** (Blake Edwards, 1964). Peter Sellers, Elke Sommer. Mich., 4 & 9 p.m. **C2. "The Buddy Holly Story"** (Steve Rash, 1978). Gary Busey. AH-A. 7:30 & 9:30 p.m. **AAFC. "All That Jazz"** (Bob Fosse, 1979). Roy Scheider. MLB-3 7 & 9:15 p.m.

2 SATURDAY

★ Recycle Ann Arbor
Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings, and caps. For further information, call 665-6398.

★ Bicycle Maintenance Drop-In Clinic: City Bicycle Program
Bring a bike for check-up and learn to do minor repairs, or stop by without a bike just to watch and question.
9 a.m.–noon, Farmers' Market. Free. 994-2814.

★ Bicycle Flea Market/Swap Shop: Ann Arbor Bicycle League and Community High
Buy, sell, or swap used bicycles, parts, and accessories.
9 a.m.–noon, Community High, Detroit at Fifth Ave. Free. 663-1150.

Bicycle Tour: City Bicycle Program and Ann Arbor Bicycle League
Discover little-known places of beauty or historic interest within bicycling distance of downtown. Two tours, 7.5 and 10 miles in length, biked at a leisurely pace. Maps available.
Leaders leave every 15 minutes between 10 a.m. and noon from Community High lot opposite the Farmers' Market. 25¢. 994-2814.

The Great Chili Cook-Off Benefit: National Kidney Foundation of Michigan
Last year 35 cooks and more than 3,000 spectators attended a similar event. Expect entertaining showmanship from many of the cooks, and sample the results for 25¢ each. Support teams perform on stage for many of the cooks during the Cook-Off to call attention to their entries. Special prizes awarded for the best support teams. Also a celebrity cook-off. Featured guests are the Ronald McDonald with his "Miles of Smiles" show; Shelly Lyons, the 11-year-old country music prodigy from Taylor, with "Johnny Dee and the Mystery Train," and Ken and Buzz Calvert, the "Chili Brothers," with the Detroit Blues Band. Plus a variety of acts, exhibits, and public-participation events, including bluegrass and rock bands, a mechanical bull, a horse show, pony rides, a sheep-shearing demonstration, plenty of beer, hot dogs, and other foods — and, as goes without saying, chili galore. To benefit the National Kidney Foundation of Michigan in its statewide education, research, and direct patient care programs.
10 a.m.–5 p.m., Farm Council Grounds, Ann Arbor-Saline Rd., Saline. $2 (Children with parents free). 971-2800.

★ 11th Annual Sale: Ann Arbor Handweavers' Guild
Items on sale feature a variety of fiber and traditional weaving techniques, some in combination with basketry and macrame. They include wall hangings, pillows, place mats, table runners, rugs, purses, belts, stoles, and afghans. The usual "Christmas Corner" offers ornaments and gift items. To benefit the Handweavers' Guild, a nonprofit, educational organization dedicated to the sharing of weaving experience and information.
10 a.m.–4 p.m., Ann Arbor Art Association, 117 W. Liberty. 663-6062.

Blue Velvet at Pretzel Bell, Fri.-Sat., May 29-30

"Celestial Spring": U-M Exhibit Museum Planetarium
Simulated nighttime sky projected on the planetarium ceiling shows spring constellations, the moon, and the visible planets.
10:30 & 11:45 a.m.; 1:30, 2:45, & 4 p.m., Exhibit Museum Planetarium, 1109 Geddes. 50¢. (Children under 4 not admitted.) 764-0478.

U-M Softball: State Tournament
See 1 Friday. Championship game at noon.

U-M Baseball vs. Purdue (doubleheader)
1 p.m., Ray Fisher Stadium. $1. 764-0247.

U-M Men's Outdoor Track vs. Indiana
1 p.m., Track & Tennis Bldg. $1. 764-0247.

"The Phantom Tollbooth": Ann Arbor Recreation Department
See 1 Friday. 1:30 & 3:30 p.m.

Vegetarian Dinner: Yoga Center
Postponed from April 18, the dinner features Middle Eastern cuisine in the traditional manner, with hommus, taboole, and falafils. Dinner followed by Middle Eastern music and group dancing.
7 p.m., 203 E. Ann. $3.50. 769-4321.

"Work: A Play": Canterbury Loft
See 1 Friday. 8 p.m.

Men Working
This local dance troupe presents a program of contact improvisation (a form in which dancers share a point of physical contact that keeps moving) and original choreographed works.
8 p.m., Mirage Dance Studio, 621 E. William. $2.50. 994-5650.

Tom Paxton
Unfortunately, modern folk singers in the topical/protest vein have tended to either 1) sacrifice integrity for commercialism, 2) throw in the towel and pursue another musical style altogether, 3) commit suicide, or 4) remain pure but obscure. Paxton, a college town favorite for nearly twenty years now, is one of only a handful of protest singers to maintain both artistic integrity and a moderate level of mass popularity. His new LP on Mountain Railroad Records features up-to-date satire like "I'm Changing My Name to Chrysler" and "Be a Sport, Afghanistan."
8 & 10:30 p.m. The Ark Coffeehouse, 1421 Hill St. $6 tickets at Schoolkids' and at the Ark. 761-1451.

"I Do! I Do!": Black Sheep Repertory Theater
See 1 Friday. 8:15 p.m.

88th Annual May Festival: University Musical Society
Eugene Ormandy conducts the Philadelphia Orchestra with guest artist, pianist Gyorgy Sandor. Program: Harris' Symphony No. 3, Bartok's Piano Concerto No. 3 and Concerto for Orchestra.
8:30 p.m., Hill Auditorium. Tickets $5–$15 at Burton Tower or by mail: University Musical Society, Burton Tower, Ann Arbor 48109. 665-3717.

FILMS

CFT. "The Wizard of Oz" (Victor Fleming, 1939). Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 1, 3, 5, 7, & 9 p.m. **C2. "Her Majesty's Secret Service"** (Peter Hunt, 1969). AH-A, 7 p.m. **"From Russia With Love"** (Young, 1963). Sean Connery. AH-A, 9:30 p.m. **AAFC. "The Harder They Come"** (Perry Henzell, 1973). Reggae soundtrack by Jimmy Cliff, Toots & the Maytals, The Slickers, and others. MLB-3, 7, 8:45, & 10:30 p.m.

3 SUNDAY

★ **Washtenaw Audubon Society Field Trip**
Jan and Al Danks lead a trip to Thurston Nature Center, Warren Woods, and the Washtenaw Community College area. General birding with the possibility of seeing a few early warblers.
8 a.m. Meet at the Kroger parking lot off Green Rd. at Plymouth. Bring a lunch if you plan to visit all three areas. Free. 769-6482.

★ **11th Annual Sale: Ann Arbor Handweavers' Guild**
See 2 Saturday. 10 a.m.–4 p.m.

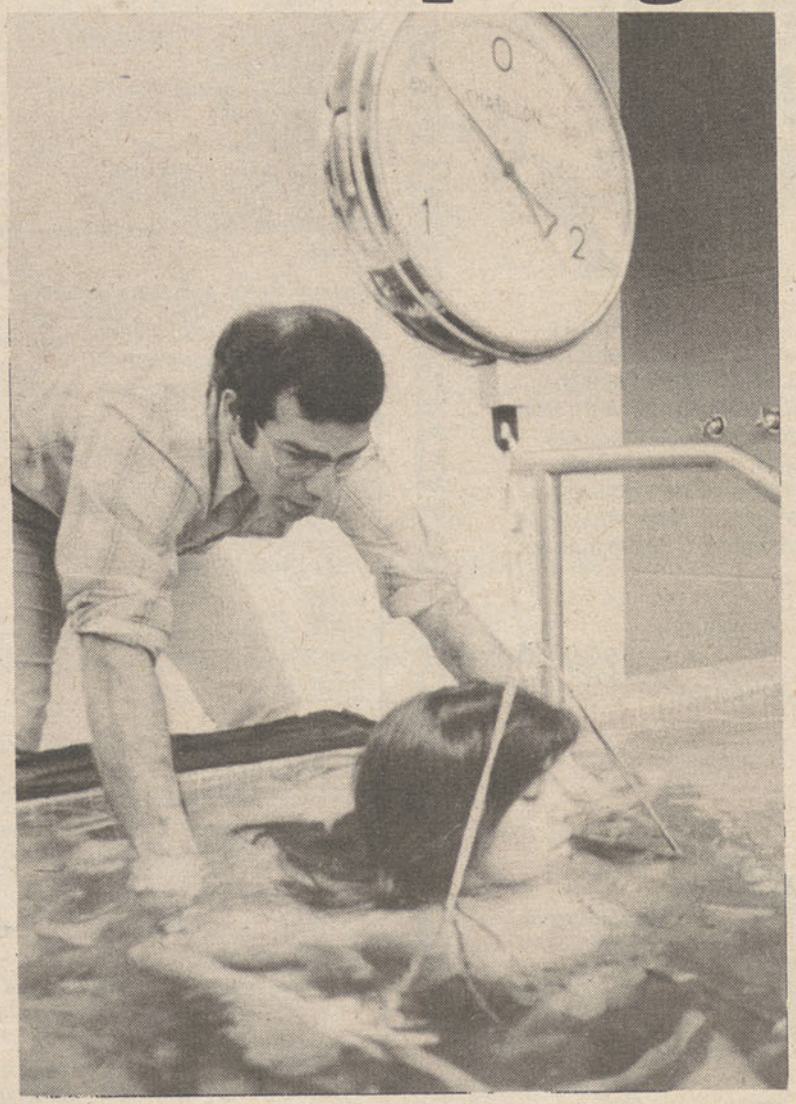
11th Annual Bike-a-Thon: Ecology Center
Choice of two routes, 11 and 27 miles. Sponsor sheets may be picked up at the Ecology Center, Ann Arbor Public Library, and City Hall. Prospective riders are also encouraged to contact the Ecology Center. For the benefit of the Ecology Center, the Ann Arbor Bicycle Touring Society, the Ann Arbor Bicyle League, and the Ann Arbor Citizens Band Emergency Group. Free safety inspections for bikes at check-in point until 12:30 p.m. Plus a drawing for two bicycles, a BMX dirt bike and a Ross 5-speed.
Noon–5 p.m., starting at the Farmers' Market. 761-3186.

U-M Baseball vs. Purdue (Doubleheader)
1 p.m., Ray Fisher Stadium. $1. 764-0247.

★ **Crooked Lake Trail Hike: Sierra Club**
Sue Carr leads a hike along the rolling hills of the Pinckney Recreation Area. Also this month, May 10, "City Historical Walk," and May 17, an exploration of Bird Hills, a wooded park in northwest Ann Arbor.
1 p.m. Car pool from Ann Arbor City Hall. Free. 665-7389.

Before you begin a weight loss program

take the plunge!



Most of us can and should lose weight. We're overfed and underexercised, and the result is more weight than we should be carrying. Hardly anyone can't shed a few pounds.

Before you start a weight reduction program or weight control program, you'd be smart to find out first just how much weight you can and should lose. You might like to trim off, say, 25 pounds, but if you have only 15 pounds to lose, the result could be frustration and wasted time and money.

To establish realistic, *attainable* weight loss goals, get a Body Composition Analysis from the Fitness Center at The U of M. You'll be weighed under water to determine your body's percent of fat and lean body weight. Then, the Center's exercise counselors will design an exercise and nutrition program that's made for you—a program you can handle and enjoy. At your option, the Center will monitor your progress, suggesting changes as needed.

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Call the Fitness Center at 763-2462 weekdays from 9 til noon, 1 til 4, or visit the Center during these hours in room 1040 of the Central Campus Recreation Building at the corner of Washtenaw and Geddes.

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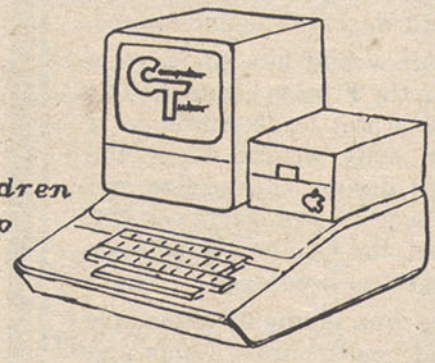

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CALENDAR /continued

★ **Open House: Gerald R. Ford Library**
Visitors to the newest Presidential Library can take self-guided tours of the building, ask staff about activities at the Library, see a preview of the Ford Museum to open in September in Grand Rapids, and visit Mr. Ford's office. A short film will be shown periodically. The lobby exhibit highlights Ford's visits to China.
1–4 p.m., Gerald R. Ford Library, 1000 Beal Ave., North Campus. Free. 668-2218.

"Celestial Spring":
U-M Exhibit Museum Planetarium
See 2 Saturday. 1:30, 2:45, & 4 p.m.

"The Phantom Tollbooth":
Ann Arbor Recreation Department
See 1 Friday. 1:30 & 3:30 p.m.

"I Do! I Do!": Black Sheep Repertory Theater
See 1 Friday. 4 p.m.

Spring Concert: Ann Arbor Civic Ballet
Features "Scherzo Capricciosso," choreographed by Clyde Natais, and "Serenade," choreographed by William Dollar. Also on the program: "Festival of Bells," "Rhapsody," and "Scenes from Childhood."
7:30 p.m., Power Center. Tickets $4 (Children, $2) at Mr. G's Little Boot Shops, Sylvia Studio of Dance, First Position, Generations, Murphy's Landing, and at the door. 668-8066.

"Work: A Play": Canterbury Loft
See 1 Friday. 8 p.m.

FILMS

MCTF. "Broadway Melody of 1940" (1940). Fred Astaire, Eleanor Powell. Mich., 2, 3:45, 5:30, & 7:15 p.m.

4 MONDAY

★ **Michigan Recycle Week: Recycle Ann Arbor**
Displays on local recycling projects and entertainment by various local artists, every day through May 8.
Noon–2 p.m., Liberty Plaza. Donations requested. 665-6398.

U-M Men's Tennis vs. Western Michigan
2:30 p.m., Track & Tennis Bldg. Free. 764-0247.

Cheap Trick: Major Events Office
As recently as five years ago, Cheap Trick was performing cover tunes one weekend out of every eight at Second Chance and was one of the club's top draws. Today they've released six albums, and their Beatle-ish harmonies and hooks have made them giants among the record-buying public even with a guitarist who looks exactly like Satch from the old "Bowery Boys" movies. Their most recent LP, "All Shook Up," was produced by George Martin, who produced all but one of the Beatles' albums.
8 p.m., Hill Auditorium. Tickets $8.50–$10.50 at Hudson's and all CTC outlets. 763-2071.

2nd Annual Women's Musical Revue:
Judy Valenti, Oasis, and
U-M Human Sexuality Offices
An all-woman variety show performed by local residents and students. The program includes a revised version of the "Telephone Hour" from "Bye, Bye, Birdie," a feminist version of Cinderella, and songs from "Hair," "A Chorus Line," and "Fame." Men also welcome.
8 p.m., Mendelssohn Theatre, Michigan League. Tickets $5–$8 at Hair-n-Co (1–5 p.m.), Schoolkids' Records, and at the door. 663-2721.

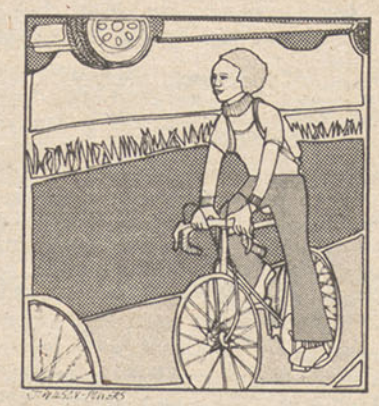
Ann Arbor Recorder Society
Monthly meeting. Players of the recorder or other early instruments invited.
8 p.m., Bandroom, Forsythe Junior High, Newport Rd. Free. 994-3183.

FILMS

MCTF. "Broadway Melody of 1940" (1940). Fred Astaire, Eleanor Powell. Mich., 5:45 & 7:30 p.m.

5 TUESDAY

★ **Attic Treasures Sale:**
House By the Side of the Road
Toys, craft items, china and glassware, decorator delights and collectibles, Harlequin romances and children's books, a new men's London Fog (size 52), and more. Proceeds to supplement the House's used clothing supply.
9 a.m.–5 p.m., First United Methodist Church, 120 S. State at Huron. 971-2550.



11th Annual Bike-a-Thon at the Farmer's Market, Sun., May 3.

U-M Baseball vs. Toledo
3 p.m., Ray Fisher Stadium. $1. 764-0247.

★ **Rape Awareness and Prevention Workshop:**
Ann Arbor Community Education
Workshops given by Assault Crisis Center Staff. Registration in advance is important, for the event will be cancelled if less than ten people sign up. Additional workshops May 11 at Forsythe Intermediate School, 1655 Newport Rd., and May 20 at Scarlet Intermediate School, 3300 Lorraine.
7–9 p.m., Clague Intermediate School, 2616 Nixon Rd. Free. 994-2364 or 971-9780.

★ **Running Through Pregnancy:**
Ann Arbor Track Club/
Tortoise and Hare Running Center
Learn of the benefits of aerobic activity during and following pregnancy with two women who have experienced it first-hand, Bonnie Brereton and Deborah Wentworth, and with Linda Walton, who is expecting in August and plans to run the Dexter-Ann Arbor Run on May 23.
7:30 p.m., Tortoise and Hare, E. Liberty Plaza. Free. 769-9510.

★ **Introductory Studies: Rudolf Steiner**
Institute of the Great Lakes Area
Weekly lectures and discussions on topics related to the work of philosopher-educator Rudolf Steiner. With F. Katz, President of the Institute. Tonight's topic: "Gilgamesh." Topics for the remainder of May are: May 12, "Four Archangels;" May 19, "Spiritual Beings and Evolution;" May 26, "Spiritual Beings and Nature."
8 p.m., Rudolf Steiner House, 1923 Geddes. Free. 662-6398.

FILMS

AAFC. Betty Boop shorts. Cartoons featuring Max Fleischer's wide-eyed gold-digging flapper. Old A&D, 7 & 10:30 p.m. **"Tarzan and His Mate"** (1934). Johhny Weismuller, Maureen O'Sullivan. Old A&D, 8:40 p.m.

6 WEDNESDAY

U-M Baseball vs. EMU (Doubleheader)
1 p.m., Ray Fisher Stadium. $1. 764-0247.

"Your Right to Know": ECKANKAR
Class in precepts of ECK with Darwin Gross, "the Living ECK Master." Additional classes on May 13, ("Awakening the Consciousness"), May 19 (discussion of Paul Twitchell's *The Spiritual Notebook*—7 p.m., free), May 20 ("Illusions of Life"), May 27 ("The ECK Movement.")
7:30 p.m., 302 E. Liberty. $1 donation. 994-0766.

Robin Lane & the Chartbusters:
Tidal Wave Concert
A ten-year veteran of the music scenes in Los Angeles and then Boston, Lane performs a rather mainstream brand of rock and roll. The only commonalities it shares with nouveau rock are its leanness and extreme vigor, which she attributes to Tom Verlaine, Elvis Costello, and Nick Lowe. The Chartbusters feature ex-Modern Lover guitarist Leroy Radcliffe and Asa Brebner.
9:30 p.m., Second Chance, 516 E. Liberty. Tickets $6.50 at Schoolkids', Discount Records, and all Hudson's and CTC outlets. Call 99-MUSIC.

Legendary Blues Band
Led by piano great Pinetop Perkins, the Legen-

dary Blues Band last year declared its independence from Muddy Waters, the man commonly recognized as the father of electric Chicago-style blues. During their tenure with Muddy, they've played virtually every major music festival, including Newport, Montreux, and New Orleans Jazz and Heritage. They've backed Bob Dylan, Eric Clapton, Dizzy Gillespie, Johnny Winter, Bonnie Raitt, Stevie Wonder and others. Harp player Jerry Portroy, along with Little Walter, Charlie Musselwhite and Madcat Ruth, is rated as among the best in the business.

10 p.m., Rick's American Cafe. $4 at the door only. 996-2747.

FILMS

CFT. "Belle de Jour" (Luis Bunuel, 1967). Catherine Deneuve as a frigid housewife who spends her midweek afternoons as a prostitute. Mich., 4, 7, & 9 p.m. **C2. "The Party"** (Blake Edwards, 1968). MLB-3, 7:30 p.m. **"Some Like It Hot"** (Billy Wilder, 1959). Marilyn Monroe. MLB-3, 9:30 p.m. **AAFC. "Last Tango in Paris"** (Bernardo Bertolucci, 1973). See "Film Highlights." AH-A, 7 & 9 p.m.

7 THURSDAY

★ 25th Annual Spring Music Night: Ann Arbor Public Schools

Eight all-city school groups demonstrate their musical expertise for a public that usually numbers over 10,000. This year's groups: elementary choir and orchestra; intermediate choir, orchestra, and jazz band; high school choir, orchestra and band.

7:30 p.m., Crisler Arena. Free. 994-2314.

"I Do! I Do!": Black Sheep Repertory Theater

See 1 Friday. 8:15 p.m.

Legendary Blues Band: Rick's

See 6 Wednesday. 10 p.m.

Robin Lane & the Chartbusters at Second Chance, Wed., May 6.

FILMS

CFT. "Women in Love" (Ken Russell, 1970). Alan Bates, Glenda Jackson, Oliver Reed, Jennie Linden. Mich., 4, 7, & 9:30 p.m. **CG. "On The Waterfront"** (Elia Kazan, 1954). See "Film Highlights." Old A&D, 7:30 & 9:30 p.m. **AAFC. "His Majesty the American"** (1919). Silent film. Douglas Fairbanks. AH-A, 7 p.m. **"Mr. Deeds Goes to Town"** (Frank Capra, 1936). Gary Cooper. AH-A, 8:45 p.m.

8 FRIDAY

U-M Men's Tennis: Big Ten Tournament

9 a.m., Track & Tennis Bldg. For ticket information, call 764-0247.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions

For its first musical, Main Street Productions has chosen this wacked-out musical comedy adaptation of "The Princess and the Pea" that served as Carol Burnett's vehicle to stardom when it premiered on Broadway in 1959. Features lyrics by Marshall Barer and music by Mary Rogers, wild dance numbers, and a cast full of nutty characters. Includes a subplot involving a pregnant court lady who suffers most (but not alone) from the royal edict that no one shall marry until the Prince has found a bride. Directed by Rob Nuismer, with musical director Greg Kasza and orchestra director Tim Christensen. Stars Marti Fisher as Winifred, Bob Becker as Prince Dauntless, Sandra Storer as Queen Agravain, and Brian Godwin as King Sextimus.

8 p.m., 338 S. Main. $2.50. 662-9405, weekdays except Wednesday.

Square Dance: Campus Recycling

All invited to join local square dance groups in celebration of Michigan Recycle Week.

8 p.m., Anderson Room, Michigan Union. Donation. 665-6398.

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Real Estate
Safety and the Older Adult
Small Gasoline Engines
Stained Glass
Starting Your Own Business
Women and Expressing Anger

Programs offered by the Community Services Office at the College include seminars, workshops, several session programs, some of which can be taken for Continuing Education Units. . Questions regarding the classes should be directed to WCC staff at (313)482-2230. Advanced registration is requested for all classes by calling the same number. Call today for starting dates, fees and class location.

Time schedules announcing all Spring and Summer credit and credit-free classes are available now by calling (313)973-3543.

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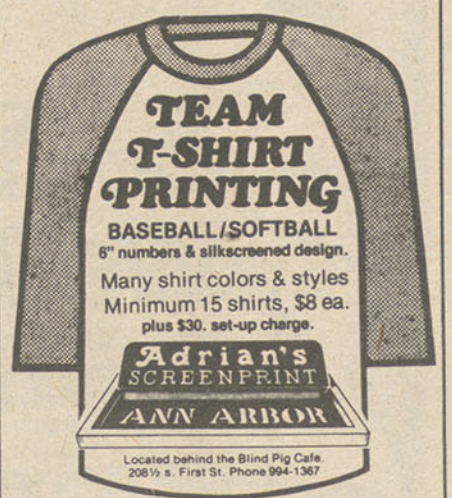

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CALENDAR /continued

Benefit Concert: Hospice of Washtenaw
Michael, McCreesh, and Campbell, the official minstrels of the 1980 Winter Olympics, perform a rich range of traditional American music from mountain ballads to Appalachian clog dance tunes and intertwining bluegrass melodies on hammered dulcimer, fiddle, and bass. All three have a broad background in folk, having performed with such well-known groups as The Hotmud Family and Bottle Hill. Since coming together as a trio in 1978, they have established a strong reputation on the East Coast through concert appearances and their recently-released album, "Dance Like a Wave of the Sea." To benefit Hospice, a network of people and services specifically organized to help both patients and families facing terminal illness.
8 p.m., sanctuary of the First United Methodist Church, 120 S. State. Tickets $4 in advance and $5 at the door. (Patrons, $50; Donors, $25; Friends, $10.) 995-1995, 971-2502.

"I Do! I Do!": Black Sheep Repertory Theater
See 1 Friday. 8:15 p.m.

FILMS

CFT. "Breaking Away" (Peter Yates, 1979). The sleeper surprise of the 70's. Mich., 2, 4, 7, & 9 p.m. **CG. "Fame"** (1980). Old A&D, 4, 7, & 9:30 p.m. **C2. "Kramer vs. Kramer"** (Benton, 1979). Dustin Hoffman, Meryl Streep. AH-A, 7:30 & 9:30 p.m. **AAFC. "The Rose"** (Mark Rydell, 1979). Bette Midler, Alan Bates, Frederic Forest. MLB-4, 7 & 9:30 p.m.

9 SATURDAY

★ Washtenaw Audubon Society Field Trip
Barb and Ed Taylor lead a trip through the Arboretum. With luck, warblers and other songbirds will be migrating through in good numbers. Also daily bird walks through the Arboretum, 8–10 a.m., May 10–15, led by Hazel Messner or a substitute.
8 a.m. Meet at the parking area by the river, 0.4 miles from the entrance gate near the caretaker's road. (Entrance gate reached by driving through parking lot below University Hospital.) Free. 426-2263.

U-M Men's Tennis: Big Ten Tournament
See 8 Friday. 9 a.m.

"Celestial Spring":
U-M Exhibit Museum Planetarium
See 2 Saturday. 10:30 & 11:45 a.m.; 1:30, 2:45 & 4 p.m.

U-M Men's Outdoor Track vs. Chicago Track Club
1 p.m., Track & Tennis Bldg. $1. 764-0247.

Michigan Recycle Week: Recycle Ann Arbor
Week-long celebration with displays and entertainment culminates with announcement of winners of "Waste-Conscious Institution of the Year" and "Wasteful Consumer Product of the Year" contests. All invited to submit nominations, with a short explanation, for these two contests. Nominators receive an RAA bumper strip; nominators of the winning entries receive RAA T-shirts and are honored at tonight's rally.
5–9 p.m., Liberty Plaza. Donations requested. 665-6398.

"Rustic Festival: Music of the Court and Countryside": Flauto e Basso Baroque Duo
Thomas Cirtin, recorder and baroque flute, and Daniel Jencka, harpsichord and baroque harp, in the final concert of this season's popular series, "Music from the Age of the Enlightenment." The Duo is known for its interpretations of baroque music based on performance techniques of that era, and for use of instruments copied from those of the 17th and 18th centuries. This program features music by Teleman, Soler, and other baroque composers who captured the world of village and pasture in pieces styled after the music of the common folk to please aristocrats who enjoyed imitating peasant life in their courtly entertainments. William Rowan, harpsichord, of the U-M School of Music, is guest artist on Teleman's Trio Sonata in B flat.
8 p.m., First Unitarian Church, 1917 Washtenaw. Tickets $3 (children, $2) at the door. 665-1574.

Middle Eastern Dance and Live Music
Middle Eastern rhythms and dances accompanied by traditional drums, bendirs, and flutes performed by Zarifa, a newly formed troupe of Beledi Dancers, and The Magi, a group of dancers and musicians devoted to the music and dances of Morocco.
8 p.m., Mirage Dance Studio, 621 E. William. Tickets $3 at the door and in advance. 665-0432.

"I Do! I Do!": Black Sheep Repertory Theater
See 1 Friday. 8:15 p.m.

FILMS

CG. "Close Encounters of the Third Kind" (Steven Spielberg, 1978). The newly edited version. Old A&D, 7 & 9:30 pm. **C2. "Rock & Roll High School"** (Allan Arkush, 1979). Soundtrack by The Ramones. MLB-4, 7, 8:40, 10:20 p.m. **AAFC. "Take the Money and Run"** (Woody Allen, 1969). Woody Allen, Janet Margolin. MLB-3, 7 & 10:20 p.m. **"What's Up, Tiger Lily?"** (Senkichi Tanizuchi & Woody Allen, 1966). Allen spoofs Japanese thrillers. MLB-3, 8:40 p.m.

Woody Allen at MLB-3, Sat., May 9.

10 SUNDAY

U-M Men's Tennis: Big Ten Tournament
See 8 Friday. 9 a.m.

★ Second Sunday Open House: Motor City Theatre Organ Society
U-M student Greg Yassick performs, followed by an open console, in which members of the audience are invited to try their hand at the organ. Coffee and donuts at intermission.
10 a.m., Michigan Theatre. Free. 663-1829.

U-M Baseball vs. Michigan State
1 p.m., Ray Fisher Stadium. $1. 764-0247.

"Celestial Spring":
U-M Exhibit Museum Planetarium
See 2 Saturday. 1:30, 2:45, & 4 p.m.

★ Ann Arbor Community Singers
EMU music professor Ernest Brandon conducts an open community sing of choruses from favorite Gilbert & Sullivan operettas. Scores and refreshments provided.
2 p.m., Pendleton Room, Michigan Union. Free. 434-4952.

Ann Arbor Symphony
Final 1981 concert by Michigan's only symphony orchestra offering a full season of free concerts. Edward Szabo conducts a program of Enesco's Roumanian Rhapsody No. 1; Bartok's Rhapsody for Piano and Orchestra, with piano soloist Tibor Szász; Respighi's Fountains of Rome; and four dance episodes from Copland's Rodeo.
3:30 p.m., Pease Auditorium, College Place between Forest and Cross, Ypsilanti. Free. 668-7703.

★ Festival Chorus: Cross Currents Festival
This final event of the Cross Currents Festival features Donald Bryant conducting eighty singers from the University Choral Union in a performance of Hungarian Zoltan Kodaly's "Te Deum." Also on the program: Czech songs by Smetana, pieces by Schubert and Bartok, and

three original pieces by Bryant.
3:30 p.m., Hill Auditorium. Free. 764-0351.

"I Do! I Do!": Black Sheep Repertory Theater
See 1 Friday, 4 p.m.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions
See 8 Friday, 8 p.m.

Ars Musica

Final concert of the 1981 season by Ann Arbor's nationally acclaimed ensemble featuring performances of baroque music on original instruments. The program features guest soloist Jeffrey Dooley, countertenor, heard in Bach's Cantata No. 82, "Ich habe genug," and the premier of Ars Musica violinist Sarah Sumner's "Life Songs." Also included: Mozart's Flute Quartet in D major, K-285; Vivaldi's Concerto for Diverse Instruments in G-minor; and Handel's Concerto Grosso in B-flat, Op. 3, No. 2.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $7 at Liberty Music Shop, University Cellar, and the Michigan Theater. 662-3976.

FILMS

CG. "Oliver" (Carol Reed, 1968). Multi-Oscar winning musical version of *Oliver Twist*. Old A&D, 4 and 8 p.m. **AAFC. "The Lady and the Tramp"** (Walt Disney, 1956). Animated classic. Mich., 2, 4, 7, & 9 p.m.

11 MONDAY

Assessment and Intervention for Infants at High Risk Conference: U-M Institute for the Study of Mental Retardation and Related Disabilites/ U-M School of Education

Three-day conference of workshops, lectures, and films explores methods of identifying infants who are a "high risk" for developing physical, mental, and emotional problems and appropriate means of medical, psychological, and educational intervention. Major presenters include Daniel M. Stern, M.D., of Cornell U. Medical Center; Tiffany Field of U-Miami Mailman Center for Child Development; Jack Shonkoff, M.D., of U-Massachusetts Medical Center; Carl Dunst of West Carolina Center Infant Program, and Rose Bromwich of U-California-Northridge. Designed for researchers, psychologists, physicians, nurses, social workers, parents and other health care and mental health professionals.

8 a.m.-9:30 p.m., Mendelssohn Theatre, Michigan League. Professionals: $65 for 3 days, $45 for 2 days, and $25 for 1 day (Students and parents of handicapped children, $30, $20, and $10). For detailed brochure and registration information, call 763-4481.

Harpsichord in the Washington Mansion, Virginia.

Ars Musica at St. Andrew's Episcopal Church, Sun., May 10.

★ Re-Entry Brown Bag Lunch: U-M Continuing Education for Women

Informal gathering for women returning or recently returned to school to meet each other and talk over common concerns.

Noon-1:30 p.m., 328 Thompson. Free. 763-1353.

"Organizing a Neighborhood Preservation Group": Preservation Eastern

Panel discussion in celebration of National Historic Preservation Week, sponsored by Preservation Eastern, a student group composed primarily of students in the EMU Historic Preservation Program. Additional panel discussions this week: May 12, "Funding Neighborhood Preservation," and May 13, "Planning and Implementing Neighborhood Goals." Coffee and refreshments follow the discussions.

7:30 p.m., Starkweather Hall, EMU campus between Briggs Hall and McKinney Union, Ypsilanti. Free. 485-8601.

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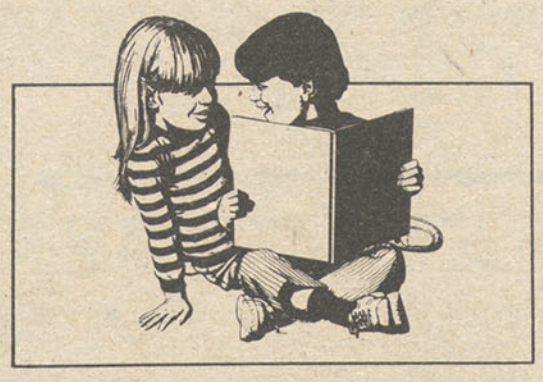

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CALENDAR /continued

John Cale, with guests The Shirts: Tidal Wave Concerts

A classically trained musician, Cale founded, along with Lou Reed, the Velvet Underground, perhaps *the* major inspiration of most punk and New Wave. After two LP's, Cale left the group to pursue a solo career which has yielded ten albums with collaborators as diverse as avant-garde composer Terry Riley and Little Feat's Lowell George. Cale's jewel as a producer is Patti Smith's landmark "Horses"; other credits include Brian Eno, the Modern Lovers and Phil Manzanara.

9:30 p.m., Second Chance, 516 East Liberty. $6.50 at Schoolkids' Records, Discount Records and all Hudson's & CTC outlets. Call 99-MUSIC.

12 TUESDAY

Assessment and Intervention for Infants at High Risk Conference

See 11 Monday. 8 a.m.-9:30 p.m.

★ Booked for Lunch: Ann Arbor Public Library

Loren D. Estleman, local author of mystery and western novels, including *Motor City Blue*, speaks about "Killing Characters: Writing Action Fiction."

12:10 p.m., Meeting Room, Ann Arbor Public Library. Bring a bag lunch; coffee and tea provided. Free. 994-2333.

U-M Baseball vs. Wayne State (doubleheader)

1 p.m., Ray Fisher Stadium. $1. 764-0247.

★ Women's Association of the Ann Arbor Symphony

Annual meeting, with entertainment provided by the four-hand piano duo of Hans Newman and Naomi Donaldson. Prospective new members welcome.

8 p.m., Women's City Club, 1830 Washtenaw. Free. 665-8274.

Son Seals

Seals is a gruff howler of a singer, but most of the attention he gets concerns what he does with an electric guitar. The jazz press has critically acclaimed the imagination and economy that mark his solos, while rock journalists praise the rock-and-roll energy he consistently creates in his audiences. Anyone who caught him at Rick's in November was treated to plenty of both from Seals, whom *New York Times* critic Robert Palmer calls "the most exciting blues guitarist and singer in years."

10 p.m., Rick's American Cafe. $4 at the door only. 996-2747.

Steve Millang and Greg Scelsa at Tappan School, Thurs., May 14.

13 WEDNESDAY

Assessment and Intervention for Infants at High Risk Conference

See 11 Monday. 8 a.m.-noon.

★ U-M Continuing Education for Women Tray Lunch

Carol Barbour, U-M post-doctoral student in clinical psychology, discusses "Women in Love: Gender Identity Development in the Heterosexual Couple."

Noon, Rooms 4-5, Michigan League. Free. 763-1353.

FILMS

CFT. "Dr. Zhivago" (David Lean, 1965). Omar Sharif, Julie Christie, Rod Steiger, Geraldine Chaplin, Alec Guinness. Mich., 4 & 7:30 p.m. **C2. "American Madness"** (Frank Capra, 1932). Walter Huston as an honest banker driven to despera-

FROM BONANNI'S 'GABINETTO ARMONICO' (1716)

Ann Arbor Consort of Viols at Campus Chapel, Fri., May 16.

tion by the corruption around him. MLB-3, 7:30 p.m. **"Mutiny on the Bounty"** (Frank Lloyd, 1935). Clark Gable, Charles Laughton. MLB-3, 9 p.m. **AAFC. "Last of the Blue Devils"** (1979). Acclaimed documentary of Count Basie, Joe Turner, and other jazz greats. AH-A, 7 & 10:20 p.m. **Jazz shorts.** AH-A, 8:40 p.m.

14 THURSDAY

Children's Concert: Learning Center

Steve Millang and Greg Scelsa, educators of preschoolers from Youngheart Records in Los Angeles, perform selections from their four-album collection of original and traditional children's songs, "We All Live Together." Children in the audience are encouraged to participate in the singing.

7 p.m., Tappan Intermediate School Auditorium, 2251 E. Stadium. Tickets $2.50 in advance at the Learning Center, 1508 N. Maple, and $3 at the door. 996-1616.

3rd Annual Childbirth Film Festival: Ann Arbor Advocates for Safe Alternatives in Childbirth

Includes "Newborn," "Caesarean Birth," "Having Twins," and "Primum Non Nocere," a film on home birth. Refreshments. ASAC is an educational organization devoted to providing information on pregnancy, childbirth, and child-rearing to the general public. General meetings are held on the 2nd Thursday of each month at 7:30 p.m.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. $3 (ASAC and Wholistic Health Council members, $2). 971-5924.

"I Do! I Do": Black Sheep Repertory Theater

See 1 Friday. 8:15 p.m.

FILMS

CFT. "Psycho" (Alfred Hitchcock, 1960). Complete uncut version. Janet Leigh, Anthony Perkins, Mich., 4, 7, & 9 p.m. **CG. "Man in the White Suit"** (Alexander Mackendrick, 1952). Alec Guinness. Old A&D, 7:30 p.m. **"Last Holiday"** (1952). Old A&D, 9:30 p.m. **AAFC. Ann Arbor Previews. "Hound of the Baskervilles"** (Paul Morissey, 1981). Dudley Moore, Peter Cook. AH-A, 7 & 10:20 p.m. **"Loose Shoes"** (Ira Miller, 1981.) Bill Murray, Mel Brooks. AH-A, 8:40 p.m.

15 FRIDAY

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions

See 8 Friday. 8 p.m.

Pioneer Theater Guild

Five student-produced plays presented in two nights (2 or 3 plays each night; exact schedule not yet determined). The plays are "Chicago," "Waiting for Lefty," "Endgame," "The Private Ear," and "The Boor," some in cut versions.

8 p.m., Pioneer High School Little Theatre, 601 W. Stadium Blvd. For ticket information, ca' 668-6835.

Ann Arbor Consort of Viols: Academy for the Study and Performance of Early Music

Instrumental and vocal music by Byrd, Dowland, Laws, Locke, and Purcell. Consort members are Director Enid Sutherland, Gloria Pfeif, Laura Goldblatt, and Thomas Riis, with special guest, Edward Parmentier, countertenor.

8 p.m., Campus Chapel, 1236 Washtenaw. Tickets $4.50 ($3.50 for Academy members) at the door. 665-4029.

"I Do! I Do!": Black Sheep Repertory Theater

See 1 Friday. 8:15 p.m.

FILMS

CG. Highlights of Ann Arbor Film Festival, 1975-1980. See "Film Highlights." Mich., 7, 9:15, 11:30 p.m. **C2. "The Postman Always Rings Twice"** (Tay Garnett, 1946). John Garfield. AH-A, 7:30 p.m. **"Shadow of A Doubt"** (Alfred Hitchcock, 1943). Joseph Cotten, Theresa Wright. AH-A, 9:30 p.m. **AAFC. "Only Two Can Play"** (1962). Peter Sellers. MLB-4, 7 p.m. **"A Shot in the Dark"** (Blake Edwards, 1964). Peter Sellers, Elke Sommer. MLB-4, 9 p.m.

16 SATURDAY

★ Recycle Ann Arbor

See 2 Saturday. Collection dates for the area bounded by Main, Liberty, Maple, and Miller.

★ 9th Annual Garage Sale: Clonlara Alternative School

Antiques, furniture, old books, household goods, and lots more. Donations accepted until day of sale. To benefit Clonlara, Ann Arbor's oldest alternative school.

9 a.m.–3:30 p.m., 1416 Granger. 769-4511.

3rd Annual Hike-a-Thon: National Federation of the Blind/Pizza Hut

A ten-mile hike through urban and rural areas of Ypsilanti from the Pizza Hut on Carpenter to the Pizza Hut on Michigan Ave. A fundraiser for the National Federation of the Blind, an organization of blind people working on various advocacy projects for the blind. Register in advance, or show up the morning of the hike. Free drinks along the hike, and free pizza and drinks at the finish.

9 a.m., Pizza Hut, 3045 Carpenter Rd. Prospective sponsors or hikers, call Jim Mitchell, 994-0324, or the Federation's Dearborn office, 563-3900.

★ "Planting a Vegetable Garden": Project Grow

Demonstrations include soil preparation, planting seeds, transplanting seedlings, and tips on protection from garden pests and predators. Emphasizes organic methods.

10 a.m.–noon, Section A, County Farm Community Garden Site, Washtenaw at Platt. Free. 996-3169.

"Celestial Spring": U-M Exhibit Museum Planetarium

See 2 Saturday. 10:30 & 11:45 a.m., 1:30, 2:45, & 4 p.m.

Biodynamic Day: Rudolf Steiner Institute of the Great Lakes Area

A day's program of lectures, discussion, slides, and practical work in the garden, conducted by Hilmar Moore and Allan York. Biodynamics is a method of farming and gardening based on indications by Rudolf Steiner and sometimes called "Beyond the Organic Method." Includes a potluck lunch.

10:30 a.m.–5 p.m., Rudolf Steiner House, 1923 Geddes. $3 (Students, $1.50). 662-6398.

Bixby Marionettes: Young People's Theatre

Meredith Bixby, the nationally-renowned puppeteer, has been bringing his original marionettes to Tappan for more than 20 years. This year's eagerly-awaited show features "Aladdin and His Lamp."

11 a.m. & 1:30 p.m. (tentative), Tappan School, 2215 E. Stadium Blvd. For definite times and ticket information, call 996-3888.

Foster Parent Recognition Day: Washtenaw County Board of Commissioners

Plans are underway but incomplete for honoring Washtenaw County foster parents and their families at a luncheon, 2–4 p.m. For information, call 973-7475.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions

See 8 Friday. 8 p.m.

Pioneer Theater Guild

See 15 Friday. 8 p.m.

"I Do! I Do!": Black Sheep Repertory Theater

See 1 Friday. 8:15 p.m.

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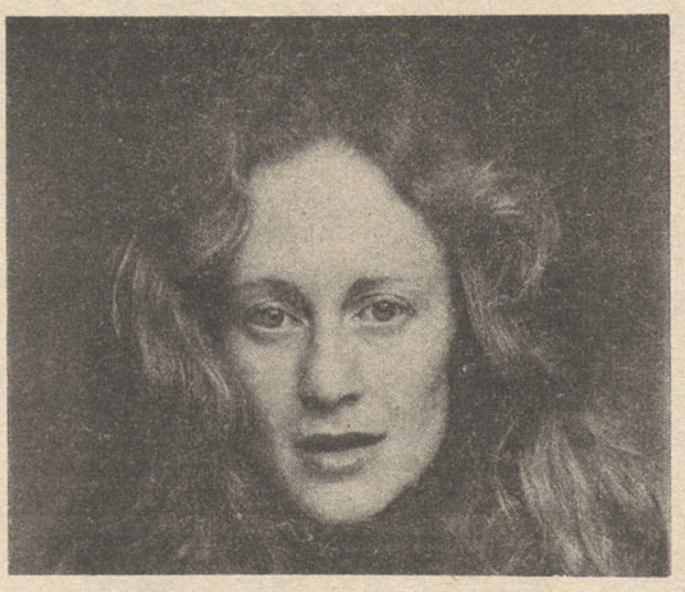
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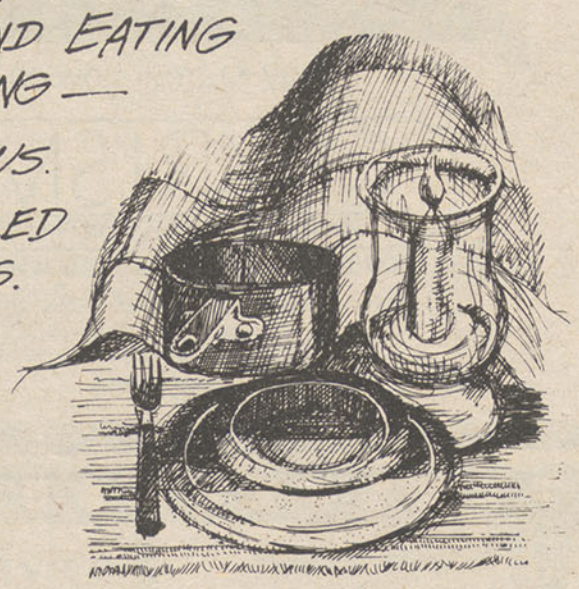

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CALENDAR /continued

Benefit Costume Ball: Gay Community Services/ Gay Liberation Front

Costume ball with dancing to records spun by a local DJ. Plus short films from 9–10 p.m., including (tentatively) "Hygiene for Men," "Pie in the Face," and "Abbott & Costello Meet Frankenstein." To benefit the political, counseling, educational, and social activity services of the recently-reactivated Gay Community Services.

9 p.m.–1 a.m., Anderson Room, Michigan Union. $3–$5. 763-4186.

FILMS

CFT. "The Producers" (Mel Brooks, 1968). Gene Wilder, Zero Mostel. Mich., 1, 5, & 8:30 p.m. **"Start the Revolution Without Me"** (Bud Yorkin 1970). Gene Wilder, Donald Sutherland. Mich. 2:45, 6:45, & 10:15 p.m. **CG. "Superman"** (1980). Old A&D, 7 & 9:30 p.m. **C2. "Madame Rosa"** (Mosha Mizrahi, 1978). Simone Signoret. AH-A, 7:30 & 9:30 p.m. **AAFC. "Up in Smoke"** (1979). Cheech & Chong. 7, 8:40, & 10:20 p.m.

17 SUNDAY

★ Montibeller Park: Washtenaw County Parks and Recreation Nature Walk

Just off Ellsworth Road, behind the urban expanse of Meijer Thrifty Acres, is a little-known Pittsfield Township property known as Montibeller Park. Despite its surroundings, the park has a surprisingly good wildflower and migratory bird population each spring. Bring binoculars because the trees are very tall and the underbrush very dense.

10 a.m., Montibeller Park. Free. 994-2575.

★ Spring Festival and Open House: Cobblestone Country Farm

Featured event is a "sheep-to-shawl" contest. Four-person teams of yarn crafters, spinners, and weavers compete to create a finished shawl, "fit for a woman to wear," from wool sheared on the premises. 1st and 2nd prizes of fleece awarded both for speed and for quality. Followed by an auction of the finished shawls for the benefit of the continuing restoration of Cobblestone Farm. Also a blacksmith demonstration, spring plowing of the kitchen garden, and tours of Cobblestone House and the adjacent kitchen ell. Rain date: May 24.

Noon–5 p.m., Cobblestone Country Farm, 2781 Packard Rd. at Buhr Park. Free. Wool-crafters interested in entering the contest, call Barbara Mecouch, 971-7614.

Preview and Art Auction: Hebrew Day School of Ann Arbor

A collection of 150 works coordinated by Park West Galleries of Southfield offered for auction, including lithographs, etchings, woodcuts, serigraphs, paintings, and water colors by Braque, Calder, Chagall, Dali, Daumier, Halsey, Hogarth, Lautrec, Picasso, Renoir, Rockwell, and others. Babysitting available. To benefit the Hebrew Day School.

1 p.m. preview, with wine and cheese. 2 p.m. auction. $1.50 donation. 973-2593.

"Celestial Spring": U-M Exhibit Museum Planetarium

See 2 Saturday. 1:30, 2:45, & 4 p.m.

★ Open House: Friends Lake Community

Visitors are invited to walk the nature trails through wildflowers, swim in the lake, use the canoes, rowboats, and sailboat, enjoy the waterfront sauna, and explore the lakeside campground of this 80-acre cooperative recreational association on Long Lake, two miles northwest of Chelsea. Prospective members especially encouraged.

2–6 p.m. (open house). 6 p.m. (potluck picnic). Directions: north on M-52, left on Waterloo, first right on Oak Bridge, next right on Clark's Lake Rd. to entrance gate on left. Free. 769-0046.

Children's Carnival: Community Day Care and Preschool Center

Lots of activities, games and crafts, a bake sale and drinks, a flea market, and more. Includes a fortune teller, a haunted house, and a fish pond. To benefit the Day Care Center.

2–4 p.m., 1611 Westminster. No general admission; nominal charge for each event. 761-7101.

★ Open House: Children's Community Center

Families interested in fall enrollment are encouraged to visit, meet the teachers, and view a slide presentation. CCC is a collectively owned and operated day care center (for children 2½–12) and elementary school (grades K–3) emphasizing the exploration of individual creativity, the development of non-violent, non-sexist, non-competitive attitudes, and an in-school vegetarian food policy. CCC's budget is based on tuitions and supplemented by various fundraising events to keep tuition down, so that it may remain open to families of various socio-economic backgrounds.

2–4 p.m., CCC, 317 N. Seventh St. Free. 663-4392.

★ Symphony Band of Ann Arbor

This final concert of the season features horn soloist Catherine Beam in Chabrier's Larghetto, the premier of local composer John Dewey's Variations on Pumpkin Eater, Chez Crepe owner Margaret Ludwig's Prince Edward March. Also on the program is music by Bernstein, Offenbach, Handel, Fletcher, and Marinuzzi.

3 p.m., Huron High Auditorium. Free. 994-2314.

"I Do! I Do!": Black Sheep Repertory Theater

See 1 Friday. 4 p.m.

Cobblestone Farm, Sun., May 17

"Once Upon a Matress": Ann Arbor Civic Theatre Main Street Productions

See 8 Friday. 8 p.m.

FILMS

CG. "Alice Adams" (1935). Katherine Hepburn. Old A&D, 7:30 & 9:30 p.m. **MCTF. "To Have and Have Not"** (Howard Hawks, 1944). Based on Hemingway's novel, with dialogue by William Faulkner, Humphrey Bogart, Lauren Bacall. Mich., 2, 3:45, 5:30, & 7:15 p.m.

18 MONDAY

FILMS

MCTF. "To Have and Have Not" (Howard Hawks, 1955). See 17 Sunday. Mich., 5:45 & 7:30 p.m.

19 TUESDAY

★ Competitive Racing Tactics: Ann Arbor Track Club/Tortoise and Hare Running Center

Two-time Dexter-Ann Arbor Run champion Pete Hallop shows videotapes of selected Olympic and World Cup races and analyzes the tactics employed by runners.

7:30 p.m., Tortoise and Hare, E. Liberty Plaza. Free. 769-9510.

FILMS

AAFC. "It Came from Outer Space." 3-D horror. Mich., 5 & 8 p.m. **"Creature from the Black Lagoon"** (1954). More 3-D horror. Mich., 6:30 & 9:30 p.m.

20 WEDNESDAY

★ General Meeting: Washtenaw Audubon Society

Ross Tocher, U-M Outdoor Recreation Professor, lectures on "Prehistoric Indian Pictographs and Petroglyphs of Birds in Southwestern Utah."

7:30 p.m., Matthei Botanical Gardens, 1800 N. Dixboro Rd. Free. 769-6482.

FILMS

CFT. "The Man Who Would Be King" (John Huston, 1975). Sean Connery, Michael Caine, Christopher Plummer. Mich., 4, 7, & 9:15 p.m. **C2. "Knife in the Water"** (Roman Polanski, 1962). Polanski's popular debut. Polish, subtitled. MLB-

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New brochure with complete information available upon request; series orders now being accepted. Contact University Musical Society, Burton Tower, Ann Arbor, Michigan 48109. Phone (313) 665-3717. Performances are on the main campus of The University of Michigan. Ample concert parking.

Summer Fare Series — in Rackham Auditorium

The Fontana Ensemble ..... Tues., July 7
Winner of Cliburn Piano Competition ..... Tues., July 14
Ruth Laredo, *Pianist* &
Paula Robison, *Flutist* ..... Wed., July 22
Ivan Moravec, *Pianist* ..... Tues., July 28
Northwood Symphonette &
Keith Bryan, *Flutist* ..... Wed., Aug. 5 (in Hill)

Choral Union Series — in Hill Auditorium

Zagreb Philharmonic ..... Fri., Oct. 16
Nathan Milstein, *Violinist* ..... Thurs., Oct. 29
Soviet Emigre Chamber Orchestra ..... Tues., Nov. 3
Cesare Siepi, *Basso* ..... Sun., Nov. 22
Vienna Chamber Orchestra &
Philippe Entremont, *Conductor & Pianist* ... Tues., Dec. 8
Andre Watts, *Pianist* &
Charles Treger, *Violinist* ..... Sun., Jan. 10
Dame Janet Baker, *Mezzo-Soprano* ..... Sun., Jan. 17
Sofia Philharmonic ..... Thurs., Feb. 4
Detroit Symphony Orchestra,
Erich Bergel, *Conductor* ..... Fri., Mar. 5
Maurizio Pollini, *Pianist* ..... Wed., Mar. 24

Chamber Arts Series — in Rackham Auditorium

London Early Music Group ..... Fri., Oct. 23
Panocha String Quartet ..... Sat., Nov. 7
Tashi: *Clarinet & Strings* ..... Sun., Nov. 15
Concerto Soloists of Philadelphia ..... Sat., Dec. 12
Orpheus Ensemble ..... Sun., Feb. 7
Chamber Orchestra of Versailles ..... Thurs., Feb. 18
Heinz Holliger, *Oboist* ..... Sun., Mar. 7
Tokyo String Quartet ..... Sat., Mar. 20

Debut and Encore Series — in Rackham Auditorium

Aurora Natola-Ginastera, *Cellist* and
Anthony di Bonaventura, *Pianist* ..... Sun., Oct. 18
Uto Ughi, *Violinist* ..... Fri., Nov. 20
Peter Serkin, *Pianist* ..... Thurs., Mar. 18
Tedd Joselson, *Pianist* ..... Thurs., Apr. 1

Choice Series — in Power Center

Goldovsky Opera Company ..... Sat. & Sun., Oct. 10 & 11
Okinawan Dance Troupe ..... Wed., Oct. 28
Martha Graham Dance Company Fri.-Sun., Oct. 30-Nov. 1
Lublin Polish Folk Festival ..... Mon., Nov. 23
Paul Gaulin Mime Company ..... Tues., Nov. 24
Romanian Folk Festival ..... Wed., Dec. 2
Pittsburgh Ballet Theatre,
"Nutcracker" ..... Fri.-Sun., Dec. 18-20
Joffrey II ..... Fri. & Sat., Jan. 15 & 16
Oakland Ballet ..... Mon.-Wed., Jan. 25-27
The Feld Ballet ..... Mon.-Wed., Feb. 15-17
Paul Taylor Dance Company .... Tues. & Wed., Mar. 2 & 3
Jury's Irish Cabaret ..... Tues., Mar. 16 (in Hill)
Pennsylvania Ballet ..... Mon.-Wed., Apr. 19-21

Take a Sentimental Journey to the Big Band Era...

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CALENDAR /continued

3, 7:30 p.m. **"Anatomy of a Murder"** (Otto Preminger, 1959). MLB-3, 9:10 p.m. **AAFC. "My Darling Clementine"** (Henry Ford, 1946). Henry Fonda, Victor Mature, Ward Bond, Walter Brennan. AH-A, 7 p.m. **"Welcome to Hard Times"** (1967). Based on E. L. Doctorow's novel. Henry Fonda. AH-A, 8:45 p.m.

21 THURSDAY

★ "Experiences with Case Management": Washtenaw County Coordinating Council For Children at Risk Brown Bag Luncheon Series

The advantages of an inter-agency approach for clients and service providers are discussed by panelists Bret Seabary of U-M School of Social Work, Sally Harris of the County Sheriff's Department, Harriet Bakalar of U-M Hospital's Child Protection Team, and Ann Holly of Willow Run Public Schools.

Noon–2 p.m., 2301 Platt Rd. Free. 973-RISK.

Alternative Music and Dance Concert: Canterbury Loft

Elizabeth Fitts performs solo dances, with Tom Bergeron accompanying on saxophone and other instruments. The performance includes "Concurrence," "Compass Rose," and improvisation.

8 p.m., Canterbury Loft. $3.50. 665-0606.

"A Thousand Clowns": Black Sheep Repertory Theater

Herb Gardner's wry comedy about an oddball writer for a children's TV show, his precociously alienated nephew, and the social worker who threatens to come between them until they persuade her to join them.

8:15 p.m., 104 E. Main St., Manchester. $2–$6. 428-9280.

Reel World String Band

An all-woman bluegrass group, the band plays Appalachian music of the '20's and '30's, as well as new tunes, to raise funds and consciousness for causes in which they believe. They've performed at the Women's Music Festival here in Michigan, but this is their first Ann Arbor appearance.

9 p.m., The Ark Coffeehouse. 1421 Hill. $5 at the door only. 761-1451.

FILMS

CFT. "African Queen" (John Huston, 1951). Humphrey Bogart, Katherine Hepburn. Mich., 4, 7, & 9 p.m. **CG. Animation Festival.** Vintage 1930–1945, includes Popeye, Felix, Woody Woodpecker, Betty Boop, Daffy Duck, Superman, and others. Old A&D, 7:30 & 9:30 p.m. **AAFC "The Crime of Monsieur Lange"** (Jean Renoir, 1935). AH-A, 7 p.m. **"Grand Illusion"** (Jean Renoir, 1935). AH-A 8:45 p.m.

22 FRIDAY

U-M Men's Outdoor Track: Ann Arbor Relays

1 p.m., Track & Tennis Bldg. $1. 764-0247.

Gifted Children Benefit Concert: Ann Arbor School of Metaphysics

Performances by classical guitarist Roger Marcus, jazz drummer Robert Avsharian, classical singer Stephany Gates, and other local musicians, including some present and former students of the Emerson School for Gifted Children. To benefit the Emerson School.

7–10 p.m., First Unitarian Church, 1917 Washtenaw. Tickets $6 at School of Metaphysics, 219½ Main St. and Liberty Music. 996-1363.

Alternative Music and Dance Concert: Canterbury Loft

See 21 Thursday. 8 p.m.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions

See 8 Friday. 8 p.m.

"A Thousand Clowns": Black Sheep Repertory Theater

See 21 Thursday. 8:15 p.m.

FILMS

CG. "Night of the Living Dead" (George Romero, 1968). Classic horror. Old A&D, 7:30 & 9:30 p.m. **C2. "Gate of Hell"** (Kinugasa, 1954). AH-A, 7:30 p.m. **"The Bad Sleep Well"** (Kurasawa, 1960). AH-A, 9:06 p.m. **AAFC. "Deliverance"** (John Boorman, 1972). Jon Voigt, Burt Reynolds, MLB-3 7 p.m. **"Midnight Express"** (Alan Parker, 1978) Brad Davis, John Hurt, Bo Hopkins. MLB-3, 9 p.m.

Dexter-Ann Arbor Run, Sat., May 23.

23 SATURDAY

★ Washtenaw Audubon Society Field Trip

Tex Wells leads a trip through Haven Hill in the Highland Park Recreation Area. The specialty here is the Louisiana Water Thrush, but other interesting species, such as the Acadian Flycatcher and the Yellow-Throated Vireo, are also usually seen. Bring insect repellent and expect muddy stretches along the trail.

7:30 a.m.–noon. Meet near Fox Village Theatre at the Maple Village Shopping Center. Free. 663-2223.

8th Annual Dexter-Ann Arbor Run: Ann Arbor Track Club

Features a 7-mile and a 15-mile run. Several thousand runners from Washtenaw County and the region usually participate. Perpetual trophy for first place male and female finishers of 15-mile run, plus trophies in numerous other categories.

7-mile run begins at 8:15 a.m. at Huron River Drive and N. Maple; 15-mile run begins at 8:30 a.m. at Dexter High School, Baker Rd., Dexter. Entry fee, $6 (includes T-shirt). Entry forms available at most sporting goods stores and at all branches of Ann Arbor Bank & Trust. Entry deadline: May 16. 769-9510.

"Celestial Spring": U-M Exhibit Museum Planetarium

See 2 Saturday. 10:30 & 11:45 a.m.; 1:30, 2:45 & 4 p.m.

★ Presentation Day: Young People's Theatre

All YPT spring classes present short plays, scenes, and musical numbers.

1 & 3 p.m. (tentative), Angell School, 1608 S. University. Free. For definite times, call 996-3888.

U-M Men's Outdoor Track: Ann Arbor Relays

See 22 Friday. 1 p.m.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions

See 8 Friday. 8 p.m.

★ Contra and Square Dance: Cobblestone Farm Country Dancers

Newcomers welcome; all dances taught. Live music, refreshments. Practice at 6 p.m.

8 p.m., Webster Community Hall, Webster Church Rd. at Farrell. Free. 662-5713.

Alternative Music and Dance Concert: Canterbury Loft

See 21 Thursday. 8 p.m.

"A Thousand Clowns": Black Sheep Repertory Theater

See 21 Thursday. 8:15 p.m.

FILMS

CFT. "Bringing Up Baby" (Howard Hawks, 1938). Cary Grant, Katherine Hepburn. Mich., 1, 4:30, & 8 p.m. **"Mr. Blandings Builds His Dream House"** (H. C. Potter, 1948). Cary Grant, Myrna Loy, Melvyn Douglas. Mich., 2:45, 6:15, & 9:45 p.m. **CG. "It Happened One Night"** (Frank Capra, 1934). Cary Grant, Claudette Colbert. Old A&D, 7 & 9:45 p.m. **Winners of the 1980 Ann Arbor Film Festival.** Old A&D, 8:45 p.m. **C2. "Violette"** (Claude Cabrol, 1978). AH-A, 7:30 & 9:40 p.m. **AAFC. "Coal Miner's Daughter"** (Michael Apted, 1980). Sissy Spacek, Tommy Lee Jones, Levon Helm. MLB-3, 7 & 9:15 p.m.

24 SUNDAY

★ Farmers' Market Spring Festival

Flea markets, antiques & collectibles, plants &

flowers, fruits and vegetables. Entertainment by a New Orleans jazz band promised; refreshments. Prospective vendors must register by May 20.

11 a.m.–5 p.m., Farmers' Market, Detroit & North Fifth Ave. To register or for information, call the Market office during market hours, Sat. and (after May 6) Wed., 7 a.m.–3 p.m., 761-1078.

"Celestial Spring": U-M Exhibit Museum Planetarium
See 2 Saturday. 1:30, 2:45, & 4 p.m.

"A Thousand Clowns": Black Sheep Repertory Theater
See 21 Thursday. 4 p.m.

"Once Upon a Mattress": Ann Arbor Civic Theatre Main Street Productions
See 8 Friday. 8 p.m.

FILMS

CG. "The Group" (Sidney Lumet, 1966). Joan Hackett, Jessica Walter, Elizabeth Hartman. Based on Mary McCarthy's novel about friends from Vassar. Old A&D, 8 p.m.

25 MONDAY

★ 5th Annual Ann Arbor Memorial Day Parade: Green Glacier Community Center

Ann Arbor's only Memorial Day parade. Marchers include U-M ROTC, Huron High Memorial Day Band, King School Memorial Day Band, Girl & Boy Scout groups, clowns, fire trucks, antique cars, decorated bicycles and floats. The mayor, city councilmen, policemen, and school board candidates also usually attend. Last minute additions welcome.

10 a.m. promptly. March from Middleton-Frederick Playground, off Green Rd. at Frederick, to Larchmont Park. Free. 663-5250.

27 WEDNESDAY

"Bedroom Farce": Ann Arbor Civic Theatre

Alan Ayckbourn's modern English comedy features four couples moving back and forth between three bedrooms as they all prepare for and recover from a party. Since the action in all three bedrooms takes place simultaneously on stage, the pacing is fast and hectic. The subject on everyone's mind is sex, but no one wants to discuss it. The result is a bright, light-humored, dressy comedy of dubiously chaste entanglements.

8 p.m., Mendelssohn Theatre, Michigan League. Tickets $4 Wed. & Thurs., $5 Fri. & Sat. at the Michigan League Box Office. 763-1085.

The Sterling Chamber Players

Piano chamber music by women composers, featuring the premiere of a piano trio by Ann Arbor composer Laurel Firant. The Players are joined this year by Winifred Mayes, former principal cellist with the Philadelphia Orchestra. Others in the group are violinists Susan Gunning and Mary Catherine Edwards, violist Nancy Marttila, clarinettist Susan Alexander, Hornist Cindy Jersey, and pianist Carol Leybourn Kenney.

8 p.m., Michigan League. Tickets $4 (Students and Seniors, $2) at the box office, at the door, or by mail to 1908 Lorraine Place, Ann Arbor, 48104. 662-9287.

FILMS

CFT. "Going Places" (Bertrand Bleier). Mich., 4, 7, & 9 p.m. **C2. "Love Me or Leave Me"** (Charles Vidor, 1955). MLB-3, 7:30 p.m. **"Marked Woman"** (Lloyd Boron, 1937). MLB-3, 9:35 p.m. **AAFC. "Public Enemy"** (William Wellman, 1931). James Cagney. AH-A, 7 p.m. **"The Big Heat"** (Fritz Lang, 1953). Glenn Ford. AH-A, 8:45 p.m.

28 THURSDAY

"Prospects for the U.S. Economy": Ann Arbor Trust Lunch & Learn

U-M President Harold T. Shapiro speaks.

Noon, Campus Inn. $5 (includes lunch). For reservations, 994-5555, ext. 206.

"Bedroom Farce": Ann Arbor Civic Theatre
See 27 Wednesday. 8 p.m.

★ Antiques Appraisal: Washtenaw County Historical Society

Bring your favorite antique item to be appraised by a panel of experts, including Demaris Cash of the Treasure Mart and James Babcock of Birmingham's Stalker & Boos. If you don't have

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RAVE REVIEWS by:
★ The WASHINGTONIAN, Robert Shaffer, May 1, 1978
★ The WASHINGTON POST'S Phyllis Richman, April 24, 1977
★ The WASHINGTON STAR'S John Rosson, Nov. 14, 1976
★ The PENTAGRAM NEWS, October 12, 1978
★ The NORTHERN VIRGINIA SUN'S Larry Frommer, April 27, 1979
★ The MARKETPLACE'S Jo Ann Jones, March 3, 1979

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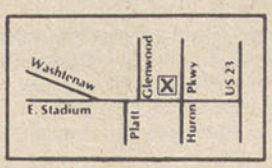

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CALENDAR /continued

an item to be appraised, come learn about what others bring.

8 p.m., Salvation Army Citadel. Free. 769-1828.

"A Thousand Clowns": Black Sheep Repertory Theater
See 21 Thursday. 8:15 p.m.

FILMS

CFT. "Taxi Driver" (Martin Scorcese, 1976). Robert DeNiro. Mich., 4, 7, & 9 p.m. **CG. "Big Red One"** (Sam Fuller, 1980). Old A&D, 7:30 & 9:30 p.m. **AAFC. "Seven Days in May"** (John Frankenheimer, 1964). Fredric March, Burt Lancaster, Kirk Douglas. AH-A, 7 p.m. **"Return of the Secaucus Seven"** (John Sayles, 1980). Story of 60's activists, now and then. AH-A, 9:15 p.m.

29 FRIDAY

1st Annual Symphony Sprint: Ann Arbor Symphony/Women's Association of the Ann Arbor Symphony

Three separate races (1- and 2-mile around the Huron High track, and 6-mile from the track through Gallup Park) with six divisions in each race, from novice to grand master. Trophies and certificates. To benefit the Ann Arbor Symphony.

6:30–9 p.m., Huron High School. 1 & 2 mile, $2 ($5 with T-shirt), 6 mile $5 ($6). Entry forms available at local sports shops and from members of the WAAAS. Pre-register by May 19. Late registration ($1 extra) starting at 6 p.m. the day of the run. 994-4199, 994-1231.

Memorial Day Show: Michigan Community Theatre Foundation

A holiday variety show with organist Newton Bates at the big melodramatic Barton Theater Organ; patriotic songs performed by the Livingston County Midlake Chorus; jazz pianist Brian Conneley; and a showing of "Maytime," the poignant 1937 musical starring Jeanette McDonald and Nelson Eddy at their most winning.

7:30 p.m., Michigan Theater. $4. 668-8480.

"Bedroom Farce": Ann Arbor Civic Theatre
See 27 Wednesday. 8 p.m.

Ruth Zapora: U-M Dance Department/ Mirage Dance Studio

A program of "physical theatre improvisations" by this founder of Action Theatre in Berkeley. Zapora also gives an all-day workshop at the Dance Dept.'s Studio A, May 30, and additional workshops at Mirage, June 1–19.

8 p.m., Studio A, Dance Bldg., 1310 N. University. For ticket and workshop information call 763-5460 (U-M Dance Dept.) or 668-0295 (Mirage).

Solo Alliance in Concert: Canterbury Loft

Solo Alliance performers are independent local artists in dance, poetry, and photography, allied to support each other in producing original solo, duet, and collaborative performances. This is their sixth concert since their formation two years ago. The program includes a duet choreographed by Kathy Gantz Morse, with a set designed by guest artist Judy Goings; a lobby exhibit and a narrated slide presentation by photographer James Morse; poetry by Rob Hejna, read separately and in collaboration with a new dance solo by Alice Hinterman Hejna; and additional new choreography by Nanice Chayet, Elizabeth Colburn, and Lesley Kabza-Hebert.

8 p.m., Canterbury Loft. $3. 769-0685.

"A Thousand Clowns": Black Sheep Repertory Theater
See 21 Thursday. 8:15 p.m.

FILMS

CG. "Stardust Memories" (Woody Allen, 1980). Old A&D, 6:45, 8:30, & 10:15 p.m. **C2. "Citizen's Band"** (Jonathan Demme, 1977). Location to be announced, 7 & 10:10 p.m. **"Beat the Devil"** (John Huston, 1953). Location to be announced, 8:40 p.m. **AAFC. "Buffalo Bill and the Indians"** (Robert Altman, 1976). Paul Newman, Burt Lancaster. MLB-3, 7 p.m. **"A Wedding"** (Robert Altman, 1978). Carol Burnett. MLB-3, 9:15 p.m.

30 SATURDAY

"Celestial Spring": U-M Exhibit Museum Planetarium
See 2 Saturday. 10:30 & 11:45 a.m.; 1:30, 2:45, & 4 p.m.

Alida Schatin in "Nightingale" at Michigan Theatre, Sat., May 30.

★ Haydn Festival: Ann Arbor Chamber Orchestra

The Classical Band, a wind octet composed of members of the Chamber Orchestra, performs works by Haydn.

Noon, Liberty Plaza. Free. 996-0066.

★ Strawberry Festival: Glacier Hills Retirement Center

In celebration of Older Americans Month senior citizens demonstrate old and new crafts, including bobbin-lace, spinning, rug-hooking, woodcarving, and printmaking, and entertain, featuring "Mr. Bones" (Percy Danforth). Also the Forsythe Jazz Band, the Sweet Adelines, a gymnastics demonstration, and, for children, a petting zoo, wandering clowns and musicians, and a hot air balloon tethered on the grounds. Strawberry shortcake and sundaes at a small charge to benefit Neighborhood Senior Services and Motor Meals.

1–6 p.m., Glacier Hills, 1200 Earhart Rd. Free. 663-5202.

Jay Richards' Challenge the Stars Tennis Benefit For Muscular Dystrophy: Buhr Park

Come and watch or, for an extra donation, challenge local disc jockeys, U-M Athletic Department coaches and athletes, and area tennis club pros to a match on one of four courts. Hosted by former area radio personality Jay Richards.

1–4 p.m., Buhr Park. Donation requested. 428-9192, 994-2784.

Dance Art Studio

Recitals by students in all classes, featuring "Viennesse Suite" performed by the advanced class.

2:30 p.m., Huron High Auditorium. Tickets $2.50 at Dance Art Studio, 3110 Packard Rd. 971-5511.

Vegetarian Dinner: Yoga Center

East Indian cuisine, visual art, and music.

7 p.m., 203 E. Ann. $3.50. 769-4321.

Solo Alliance in Concert: Canterbury Loft
See 29 Friday. 8 p.m.

"Bedroom Farce": Ann Arbor Civic Theatre
See 27 Wednesday. 8 p.m.

Ann Arbor Ballet Theatre

Ann Arbor's resident professional ballet company premieres several new works: Stravinsky's "Nightingale," a classical ballet choreographed by Carol Sharp; "Opulence," a sensual pax de deux performed to David Monrow's Renaissance music; "Gymnopedie," an adagio with music by Eric Satie; "Four Plus Two," a series of Chopin mazurkas choreographed by Sharp; Michael Fokine's classical solo, "Dying Swan"; and "Magnetic Rag," a jazz-comic ballet set to music by Scott Joplin and choreographed by Kathryn and Carol Sharp and Kristine Konz. Live music with piano, oboe, harp, and violin played by local artists.

8 p.m., Michigan Theatre. $4 (children, $2). 662-2942.

"A Thousand Clowns": Black Sheep Repertory Theater
See 21 Thursday. 8:15 p.m.

FILMS

CG. "Watership Down" (1978). Rabbit fable. Old A&D, 7:30 & 9:30 p.m. **C2. "Nights of Caberia"** (Federico Fellini, 1957). AH-A, 7:30. **"Juliet of the Spirits"** (Federico Fellini, 1965). AH-A, 9:30 p.m. **AAFC. "Eraserhead"** (David Lynch, 1977). Horror original by the director of "The Elephant Man." MLB-4, 7 & 10:20 p.m. **"Freaks"** (Tod Browning, 1932). Macabre classic. Plus **David Lynch shorts.** MLB-4, 8:40 p.m.

31 SUNDAY

★ Washtenaw Audubon Society Field Trip

Dave Baker leads a trip through Oak Openings State Park, near Toledo. This outing features Kentucky, Hooded, and Mourning Warblers, Lark Sparrows, and hordes of angry mosquitoes. Bring insect repellent and prepare for possible muddy areas.

7 a.m. Meet at Pittsfield School parking lot, 2543 Pittsfield Blvd. Free. 665-4578.

★ Osborne Mills Preserve: Washtenaw County Parks and Recreation Nature Walk

This little-known Nature Conservancy is currently being managed by the County Parks and Recreation Commission. Though small and narrow, the Preserve has a wealth of unusual wildflowers.

9:30 a.m. Meet at Crisler Arena. Free. 994-2575.

"Celestial Spring": U-M Exhibit Museum Planetarium
See 2 Saturday. 1:30, 2:45, & 4 p.m.

Ruth Zapora at U-M Dance Building, Fri., May 29.

Ann Arbor Ballet Theatre
See 30 Saturday. 2 p.m.

★ Family Photographs: Ann Arbor "Y"/Photofile

Nancy Rosen, director of Michigan's HISTOP program, and Bob Hensleigh, staff photographer at the Detroit Institute of Arts, conduct a workshop in simple and inexpensive methods for preserving family photographs. Participants may bring their own photographs and family albums. Pre-registration required; enrollment limited.

2 p.m., Ann Arbor "Y", 350 S. Fifth Ave. Free. 663-0536.

Dance Art Studio
See 30 Saturday. 2:30 p.m.

★ Haydn Festival: Ann Arbor Chamber Orchestra

Carl Daehler conducts a program of three works of Haydn: Symphony No. 104; Divertimento in D; and the St. Nicholas Mass, featuring the First Presbyterian Choir, directed by Donald Bryant.

3:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 996-0066.

"A Thousand Clowns": Black Sheep Repertory Theater
See 21 Thursday. 4 p.m. Additional performances June 4–7.

Eclipse Jazz Benefit

Due to a shortage of funds, Eclipse is asking the community to demonstrate its support for a fourth year of free summer concerts at Liberty Plaza and West Park. Bands to be announced.

9:30 p.m. Rick's American Cafe. $3 donation available at the door only. 763-5924.

FILMS

CG. "Stagedoor" (Gregory LaCava, 1937).

Katherine Hepburn, Ginger Rogers. Old A&D, 7:30 & 9:30 p.m.

REEL LIFE IN ANN ARBOR
Film Highlights by Richard Meisler

"Last Tango in Paris" (Bernardo Bertolucci, 1971). With Marlon Brando, Marie Schneider and Jean-Pierre Leaud.
May 6, Auditorium A, Angell Hall, 7 & 9 p.m.

"On the Waterfront" (Elia Kazan, 1954). With Marlon Brando, Eva Marie Saint, Karl Malden, and Lee J. Cobb.
May 7, Old A&D, 7 & 9:30 p.m.

These are Brando's best performances, along with his work in "The Godfather," and Brando at his best is remarkable. As Terry Malloy in "Waterfront," Brando plays an inarticulate young tough who discovers new moral and aesthetic sensitivities in himself. His relationship with a woman, portrayed by Eva Marie Saint, is the catalyst. The tension between Malloy's usual behaviors/values and the new ones are defined by Brando with a vividness that is excruciating because the character lacks the verbal tools and must struggle to find ways to express new meanings. "Last Tango in Paris," famous for its moderately explicit sex, is, I believe, about the common attempt to keep death at a distance by taking refuge in erotic sensuality. As always, Brando's acting is experimental and courageous. He is a brilliant actor who has chosen parts in many poor movies. Here is an opportunity to see him in two fine films in two days.

"Highlights of the Ann Arbor Film Festival, 1975–1980"
May 15, Michigan Theatre, 7, 9:15 & 11:30 p.m.

The annual film festival is a treat, a major civic asset. It offers a mixture of gems and duds, with enough of the former to allow one to tolerate the latter. The films are generally short and by young artists. They are often funny. Winners' night is always wonderful. This program is a collection of winning films that have been audience favorites over the years, including "Quasi and the Quackadaro," "Asparagus," "Banana One," and Pat Oleszko's "Footsie." It should be a fine evening.

In Detroit, a two-month history of documentaries.
The Afternoon Film Theatre at the Detroit Institute of the Arts is presenting a short history of the documentary during May and June. Each day at 1 p.m., Wednesdays through Sundays, they're showing a notable documentary film. If you're going to the city, it's worth working these showings into your schedule. Admission is a bargain at $1. They sometimes don't know about these films at the Institute's front information desk. Find the Holley Room. For May, the films are: **"The Kino Eye"** by Dziga Vertov (April 29 through May 30); **"Nanook of the North"** by Robert Flaherty (May 6 through 10); **"Spanish Earth"** by Joris Ivens (May 13 through 17); **"The Blood of the Beasts"** and **"Hotel des Invalides"** by George Franju (May 27 through 31). The film notes distributed at these showings, unfortunately, deserve a place in a Museum of Pedanticism.

GALLERIES & EXHIBITS

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.–Sat., 10 a.m.–5 p.m.

VASA: Laminated Acrylic Sculpture
April 11–May 7.

Recent works by a widely-praised Yugoslavian sculptor now living in California. His work is noted for its flawless surfaces, seamless color laminations, and its ability to trap ambient light.

NEDA AL-HILALI: Braided Paper Paintings
May 9–June 18.

Recent works by a Czechoslovak artist also currently living in California. She braids or weaves paper into sculptural forms and paints the surface in abstract acrylic designs. Her style is impressionistic and painterly, with the paint crusty and thick on the surface.

Ann Arbor Art Association
117 West Liberty. 994-8004.
Hours: Mon.–Sat., 10 a.m.–5 p.m.

LIFE CIRCLE:
A Celebration of Intergenerational Art
May 9–22.

Entries are to be selected for display on basis of how well they represent the community and meet exhibit categories: "Age and Youth" (works depicting relationships between generations, or crafts and pictures created by children and elders working together), or "Looking Back—Looking Forward" (works treating memories or dreams, reflections on the past, or hopes of the future). All ages, all media are welcome to exhibit. When possible, works by members of the same family are shown together. Entries must be received for selection on May 2, 10 a.m.–4 p.m. Opening reception on May 9, 3–5 p.m., replaces monthly meeting of the Gray Panthers, co-sponsors of this event.

CHAR BICKEL:
Colored Spaces: Transparent Fabric Sculpture
May 9–30.

Silk organza and china silk fabric sculptures by this widely-exhibited artist. Fabric sculptures are made of 3–4 panels hung from each other in three dimensional patterns. One sculpture in this exhibit is placed in the gallery's front window to incorporate color from across the street. Opening reception with the artist May 9, 7:30–9:30 p.m.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.–Sat., 10 a.m.–5 p.m.

CHRISTIAN VOGT: Photographs
All Month.

A selection of black-and-white and color work by this Swiss photographer noted for his nude studies.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.–Fri., 9 a.m.–noon; 1–5 p.m.

TUNES PRICK'D AND PRINTED:
Manuscripts of Early American Sacred Music
April 15–June 10.

Includes psalms, hymn tunes, fuging tunes, set pieces, anthems, and occasional pieces composed in New England between 1770 and 1810.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.–Fri., 11 a.m.–6 p.m.; Sat., 11 a.m.–4 p.m.

MARK CHAGALL
May 1–16.

Forty original lithographs, woodcuts, and paintings by this modern master. One of the largest gallery collections of Chagall in the U.S.

Degraaf-Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Mon.–Sat., 10 a.m.–5 p.m.

CAPE DORSET LITHOGRAPHS
April 25–late May.

The gallery's 1981 allocation of Eskimo prints, always an Ann Arbor favorite.

Dreyfuss Gallery
209 North Main. 996-1787.
Hours: Wed.–Sat., noon–5 p.m., and by appointment.

BERN PEDIT: "Conversations with Pele: Volcano Photographs from Iceland and Hawaii."
April 24–May 23.

Hell-bent on seeing every active volcano in the world, Pedit has photographed volcanoes and hot springs in Iceland and Hawaii over the last

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GALLERIES & EXHIBITS / cont.

four years. He calls these sites "places where magic still reigns — untainted places — the homes of Pele, Hawaii's goddess of earth and fire." A 1976 U-M B.F.A., Pedit lives in Dexter.

Duffy Gallery
124 Pearl Street, Ypsilanti. 481-0645.
Hours: Tues.–Sun., noon–5 p.m., and by appointment.

IBA S. BASSETT: Photographs
May 3–27.

Images of Ypsilanti and its people by the late photographer (1886–1952) whose work, says gallery director Craig Varjabedian, "constitutes a personal interpretation of Ypsilanti in meticulously made photographs that found beauty where others found plainness." Archivally-processed matted prints will be sold during the exhibit to benefit restoration work on Ypsilanti Historical Society photographs.

Galerie Jacques
616 Wesley. 665-9889.
Hours: By appointment only.

MICHEL ADJAR: Paintings
April 25–May 24.

Nearly 70 watercolors, gouaches (a thicker, more opaque watercolor-based paint), etchings, and pastels by this contemporary expressionist from Paris. Opening cocktail reception with the artist April 25 and 26, 2–6 p.m.

Heritage Art Gallery
300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.–Fri., 10 a.m.–6 p.m.; Sat., 11 a.m.–5 p.m.

ANNUAL SPRING ART SHOW
April 14–May 31.

Includes embossed etchings by West Coast artist Misha, blown glass by Michigan artist Michael Guzzardo, leaded glass by Ann Arbor's Osius Bantle Studio, ceramics by Cloudfire Pottery from New Mexico, and prints and paintings from The Gallery Collection.

The Lotus Gallery
617 East Huron. 665-6322.
Hours: Tues.–Sat., 11 a.m.–6 p.m., and by appointment.

LANDSCAPE PRINTS OF JAPAN
April 15–May 30.

Survey of the development of the perspectival landscape print through works of three acknowledged masters of the woodblock print: Utagawa Toyoharu (1735–1814), Utagawa Hiroshige (1797–1858), and Kawase Hasui (1883–1957).

Michigan Theater
603 East Liberty. 668-8480.
Hours: All week, 3–9:30 p.m.

MICHAEL ZANE
May 12–23.

Original paintings, drawings, prints, and other forms featuring classic and contemporary film stars. Exhibit and sale. Opening reception, May 12, 7:30–9:30 p.m.

Middle Earth
1209 South University. 769-1488.
Hours: Mon.–Sat., 10 a.m.–9 p.m.; Sun., noon–6 p.m.

TEXTILES AND JEWELRY FROM THAILAND AND INDIA
All month.

A special exhibit of materials collected by gallery owners during their recent trip to Thailand and India. Textiles, mostly embroidered garments, from the hill tribes of Thailand, and antique silver jewelry from India.

Ape Spirit Figure at U-M Museum of Art, all month.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.–Sat., 9 a.m.–5 p.m.; Sun., 1–5 p.m.

AFRICAN IMAGES: Art and Ornament
April 3–August 9.

Includes masks, sculptures, textiles, utilitarian objects of bronze and gold, pottery, and beadwork gathered from the major art-producing areas of sub-Saharan Africa. Of major interest: a Chamba bush cow mask, an Ivory Coast baboon

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figure, a Bajokwe hunting whistle, and rarely-exhibited beadwork. Drawn from U-M art and anthropology museums, the Detroit Institute of Art, and the private collection of Catherine C. Blackwell.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.–Fri., 7:30 a.m.–5 p.m.

FACULTY WOMEN'S CLUB
11th ANNUAL EXHIBIT
April 13–May 8.

Works by members of the Painting Section of the Faculty Women's Club.

The Patisserie
326 South Main. 662-1606.
Hours: Tues.–Thurs., 7:30 a.m.–midnight; Fri.–Sat., 7:30 a.m.–1 a.m.

PETER MEITZLER: Photographs
April 1–May 18.

Photos taken during trips to Cape Cod, Long Beach Island, New Jersey, Toronto, and Traverse City, Michigan.

Rackham Galleries
Rackham Building, Washington at Ingalls, 3rd floor. 764-8572.
Hours: Mon.–Sat., 10 a.m.–9 p.m.

RACKHAM YOUTH ART EXHIBIT
May 4–30.

A showing of work from thirteen Ann Arbor Elementary Schools, Clague and Scarlett Junior Highs, and all three Ann Arbor High Schools. Quartets from Slauson, Clague, Forsythe, and Community High will provide music at the May 4 opening of the exhibit.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.–Fri., 9:30 a.m.–5:30 p.m.; Sat., 9 a.m.–5 p.m.

LOUISE PIRANIAN: Painted and Printed Silk Jackets and Vests
May 11–June 9.

Yoga Center
203 East Ann. 769-4321.
Hours: Mon.–Sat., 1–6 p.m.

TANKAS
May 4–30.

Nine large-sized (mostly 3' x 2') Nepalese tankas. Tanka is the ancient art of mandala painting, composed by adding detail upon detail around a center while maintaining balance in the composition. They will be for sale at the "Arts of India" dinner, May 30 (see Events).

Photographs by
I. S. Bassett
Ypsilanti Photographer
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RESTAURANTS

Lunch at The Feast

By ANNETTE CHURCHILL

THE MOVEABLE FEAST
326 West Liberty. 663-3278.

Description: Pleasantly crowded, light-filled small room with minimal decoration. Table with best view over the downtown area is informally reserved to be shared by those eating alone. To whet the appetite, there are wire cradles holding good-looking long loaves of bread, and a display case with elegant cakes and pastries.

Atmosphere: Cheerful and convivial.

Recommended: Soup. Bread without equal in town. Croissants filled with ham. Hot and cold pasta dishes, rice-based dishes. Rich, excellent desserts. Superior coffee.

Price Range: Basic specials at $3.50 include soup, salad, and bread. Others a little higher, with entrees generally between $4.50 and $5.50. Desserts $1.75–$2.

Lunch hours: 11:30–2 Tues.–Sat.

Reservations: Necessary to avoid disappointment.

Wheelchair access: None at present. Barrier-free entrance in the works.

When five Ann Arbor women formed a partnership in 1976 to go into the catering business, people who knew of their refined taste in food rejoiced. The business, named "The Moveable Feast," offered pâtés, terrines, mousses, quiches, cakes, tortes, pastries, and other classic flourishes to basic meals—all of which filled a real need in this socially-active town. While the women were equipped to prepare entire meals and often did so, it was these offerings and an excellent bread to go with them that quickly built their reputation with many Ann Arbor hosts and hostesses.

This city's unusually lively dinner party scene has its roots in the time when the city did not permit the consumption of liquor by the glass in eating establishments. With liquor licenses unavailable, entrepreneurs were discouraged from opening more ambitious eating establishments here. To fill the gap, there developed, largely among faculty people who didn't belong to private clubs, the strong local custom of entertaining at home on a fairly elaborate scale.

Many Ann Arborites put on dinners that were ceremonial in form and competitive in quality. "Doing a dinner" took an all-out effort. Spruce up the house, see to the flowers, check the linen, shine the silver, then decide what to serve. Hor d'oeuvres? At least three, one hot. Meat and fish courses? Both, but in what order? Store bread dreadful? Make your own. Salad, of course, several cheeses, and a very special dessert. This format was solidly in place here long before *Gourmet* magazine turned people all over the country in the same direction. When the very women who were most involved in this style of entertaining began to return to graduate school or to take jobs in the 70's, they found that putting on such dinners was increasingly burdensome. With exquisite timing, The Moveable Feast opened in Kerrytown and offered examples of the kinds of foods that were the most time-consuming to make and of a type that was right on target for the Ann Arbor dinner and cocktail party tradition. To its credit, the Feast, as it is often called, has never pursued chic for its own sake. In fact, the bedrock of its success is a humble loaf of bread—a superior sourdough loaf without peer in this area.

Three of the original partners remain with the business today. Pat Pooley is involved with planning and business management. Ricky Agranoff, well-known for the many cooking demonstrations she put on at the Kitchen Port, and Pat Korten, an inspired home cook, are concerned with the food itself. Staff has been hired as the business expanded. One year ago the Feast moved its headquarters to a handsome brick Victorian house at 326 West Liberty,

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purchased from the International Order of Odd Fellows. With its flared mansard roof, the house looms high on the bluff overlooking the deep dip of West Liberty where it intersects with First. The Kerrytown store and its basement kitchen continue in operation. The new building has a larger kitchen, a stately large room for small wedding parties and organizational functions that use the Feast's food services, and an intimate, sunny room with small tables set up in it. The only decorations in the small room are the appetizing loaves of bread on their rack, the display cases of cakes and pastries, a splendid old European enamel stove, and fresh flowers looking perky against the white of the tablecloths.

But The Moveable Feast isn't just bigger and more successful than it was five years ago. It's on the brink of new development. Slowly and without fanfare, its Liberty Street operation is moving in the direction of becoming a restaurant. "But we're not a restaurant," Pat Pooley protests. "We're a catering service that serves a modest lunch. When we started to offer lunch we used paper plates! So many people started to come that we got some plates and glassware. Then the little room was always jammed, and we started serving in the big room, too when it wasn't reserved."

Customers for lunch are, in fact, pushing The Moveable Feast to become a restaurant. The food is interesting and has a nice improvised quality. Service is quick. The atmosphere is cheerful and homey.

The listed specialties each day include many dishes especially made for the lunch crowd, in addition to the standard pâtés that can be had by the serving. Soups I had on three separate occasions were thick purées of vegetables and potato, but never twice exactly the same. The soups were excellent, if not quite hot enough. With the wonderful, full-flavored bread and a salad, they made a fine lunch for $3.50. Another $3.50 combination paired salad, this time dressed with an unusual curry dressing, and a large ham-filled croissant. The filled croissant, it turns out, is Paris's answer to McDonald's fast-food intrusion into that city. The Feast's version is flaky, buttery, and perfectly huge. Soup, assorted cheeses with whole-wheat walnut bread, and sliced apple are a lovely lunch combination for $4. A peppery, full-bodied duck pâté that I found a little bitter came with salad and bread for $6.

There are always four or five selections based on rice or pasta. Some are hot and some are cold. Real cream with Stilton cheese melted in it and a hint of garlic added made a delicious sauce for a pasta-and-peas combination ($4.50). A highly seasoned kedgeree ($5) with smoked fish in rice and pimiento, peas, and baby artichokes was an example of the Feast's inventively putting to use ingredients, like the very seasonal artichokes, that show up in the market. A chicken, potato, and broccoli salad dressed with a mild aioli (garlic mayonnaise) was excellent. A pretty assortment of julienne of vegetables that included broccoli stems and rapini (a green related to mustard) appeared in a rich, garlic-tinged sauce of cream as Pasta Primavera ($4.50), a delightfully light dish. Garlic-flavored cream appeared again in a highly flavored prosciutto, cheese, onion and mushroom sauce on the tubular pasta called penne. A light chicken curry with currants in it would not have satisfied those who seek intense heat in Indian foods, but its flavors were nicely balanced and not at all pallid. It was presented with a poached egg on top, which struck me as incongruous, since the mild curry didn't need the bland contrast of the egg. An excellent chicken salad surprisingly included grapefruit sections along with bright green, pencil-slim blanched green beans. The combination was pleasing with its counterpoint of crunchy and soft textures and sour and bland flavors. All these lunch dishes were in the $4.50 to $5.50 range. I cite them as typical. Next week the offerings may be entirely different.

Six exceptional tortes and cakes are always available. Don't fail to try them, though they're so rich you may wish to share your portion. Generous slices ($1.75 to $2) are cut from large cakes that cost up to $26 whole. Gateau Nancy is the ultimate chocolate cake, made with a full pound and a half of chocolate. It's dark, soggy, and, for chocolate-lovers like me, soul-satisfying and impossible to resist. Swedish Almond Torte is a many-layered white cake with a delectable caramel buttercream frosting. Walnut Torte is full of ground nuts and sinfully rich.

Topping off the Feast's unusual lunch selections is a truly good coffee, so rare a find around town that it's worth mentioning in a paragraph all by itself. Samples of high-quality, justifiably expensive Minerva Street chocolate truffles, made here in town by Judy Weinblatt, are passed after lunch. They are excellent. (They're for sale at $16 a pound, in quarter, half, and one-pound boxes.)

The mood at lunch at The Moveable Feast is bright and quick. The food is out of the ordinary without being fussy or strange. Real judgment and skill in culinary improvisations go into this kind of food preparation. The Feast, with its casually-offered lunch, is a welcome addition to the restaurant community.

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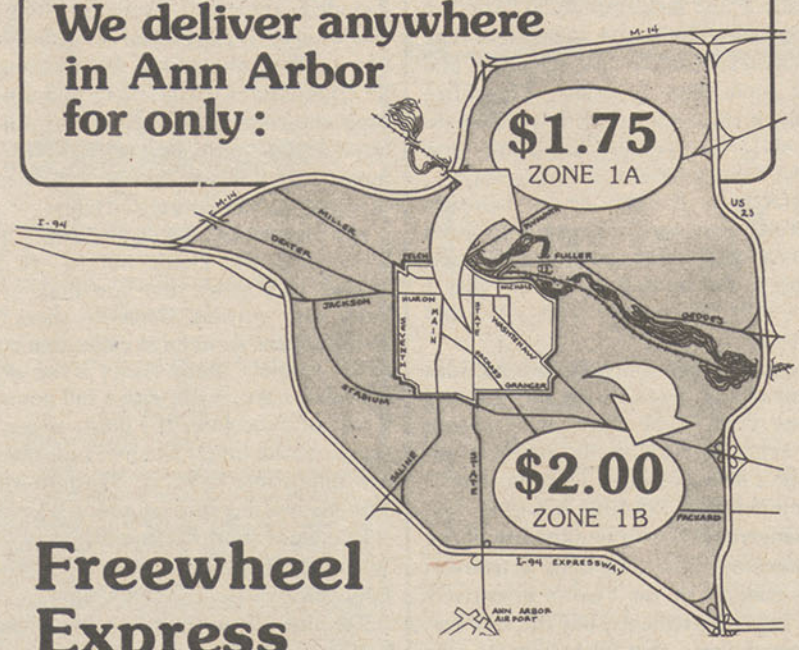

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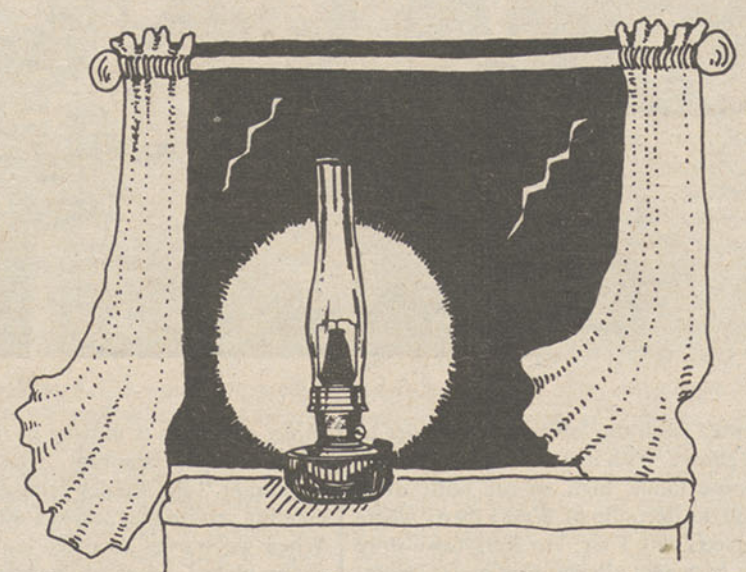

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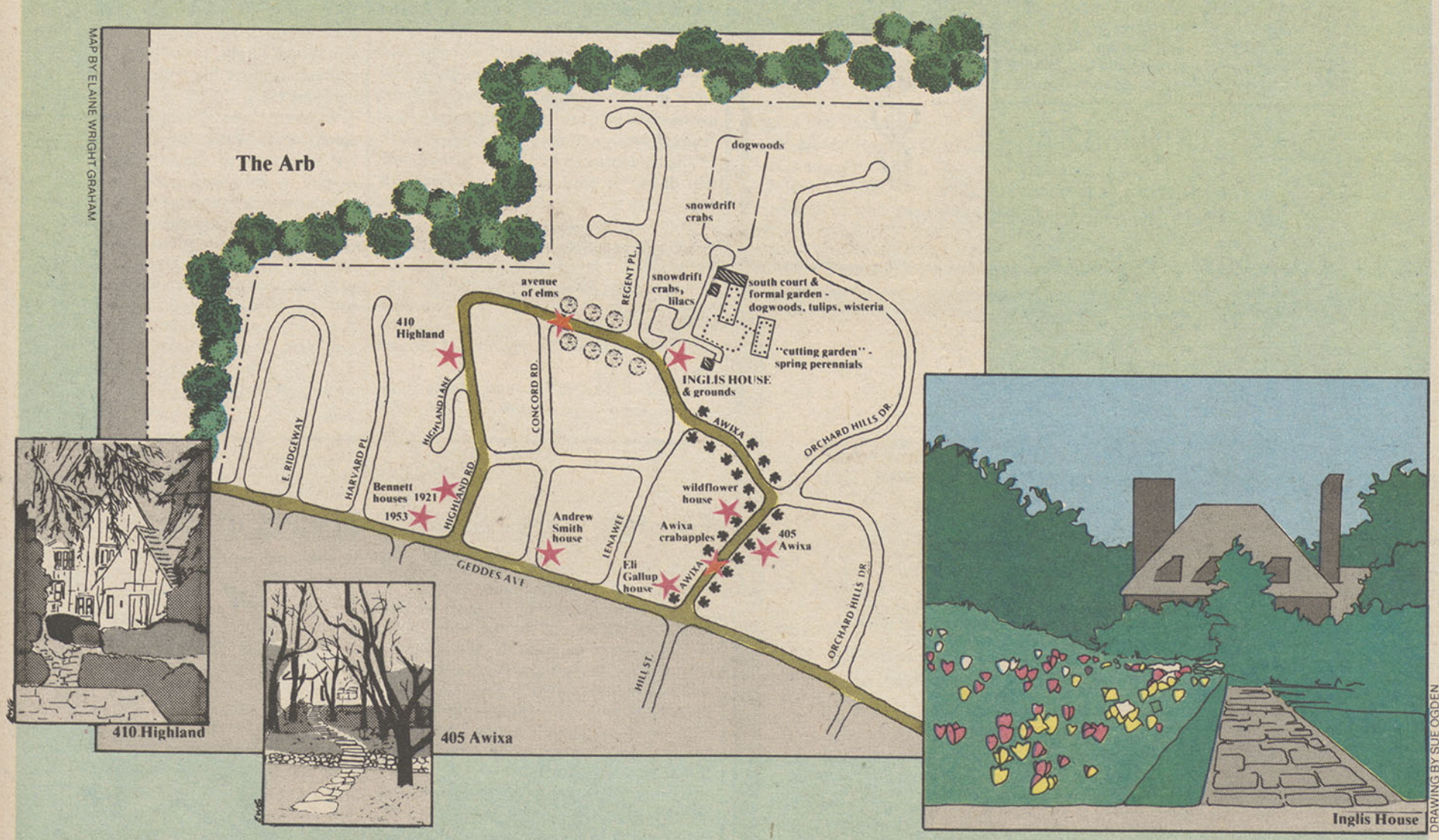

Spring bursts into blossom out Geddes Avenue

Inglis House and Awixa Road offer outstanding floral displays

Just out Geddes Avenue from the Arboretum lies a part of Ann Arbor whose rolling wooded terrain and proximity to the University has attracted many residents. Since 1920, Geddes has slowly changed from a country road with occasional houses, poultry farms, and orchards into a shaded suburban avenue busy with bicyclists, joggers, and automobiles. Many of the city's best talents in architecture and landscape design have shaped the physical environment here.

A short walk starting at Geddes and Highland Road loops through a choice portion of this neighborhood. In May it is resplendent with blooming crabapples, lilacs and tulips. (Highland Road has space for parking.)

The attractive, cottage-like white colonial house at 500 Highland has a long wedge-shaped front lawn with a bright green willow overhanging the sidewalk. Wells Ira Bennett, long-time dean of the University's School of Architecture, built this home and lived here for over thirty years before designing and moving to the severely simple contemporary house beside it facing Geddes. Bennett's touch with traditional architecture, both colonial and Tudor, can be seen throughout the vicinity. At least sixteen houses he designed on are on Geddes and neighboring streets. He built 500 Highland in 1921, when he and his nationally prominent colleague and mentor, Fiske Kimball, were keenly interested in researching colonial and classical revival styles.

Continue up Highland to the next house past several young crabapple trees and an old hawthorn that arches picturesquely over the sidewalk.

The house at 410 Highland Road is surely one of Wells Bennett's most successful creations. Situated only a few feet below the sidewalk, it is nevertheless almost completely shielded from view by dense plantings of evergreen trees and shrubs that give the place a dark, mysterious look. The thick screen of Austrian pines, spruces, and arborvitae, now fifty years old, opens up for one dramatic view of the house and the flagstone steps descending into the front yard. Robert McNamara lived here while he was with Ford during the 1950's, before serving as Lyndon Johnson's defense secretary. Across the street, Bennett also designed the Tudor house at 430.

Past these houses, Highland Road curves and the land drops off. Just below the sidewalk to the left, you can see a formal walk and stone bench (in the yard of 410) and then an interesting series of stone terraces created for growing raspberries. This part of Highland is a pleasantly eclectic mix of architectural styles—contemporary and traditional, imposing and unassuming.

Beginning near Concord, stately elms arch over Highland and march up the drive of the area's most impressive landmark, Inglis House. They create a sense of arrival at what might be considered Ann Arbor's only true estate. The elms are but part of a grand plan for its hilltop site. There, in 1927, James and Elizabeth Inglis built their massive home of limestone and slate. They laid out formal gardens and winding gravel paths. The house was oriented to enjoy a long view down the north meadow toward the adjoining Arboretum.

James Inglis had accumulated a fortune in Detroit as the founder of the American Blower Company and an investor in many new industrial inventions and processes patented around the turn of the century. Although his business life was centered in Detroit, he and his family lived in Ann Arbor from 1920 until his death in the 1950's, when the property was given to the U-M. for use as guest quarters and meeting space.

Elizabeth Inglis proved to be an accomplished gardener and landscape designer. She didn't mind getting her hands dirty in daily garden chores. She worked with a full-time grounds supervisor to transform the eight and a half acres of open hillside into a magnificently landscaped estate. The grounds are planted with outstanding varieties of ornamental trees and shrubs best suited for Michigan's often harsh climate.

University Horticulturist Charles Jenkins, in charge of maintaining the Inglis House gardens, says that visitors may feel free to tour the grounds during open hours (8 a.m. to 4 p.m. weekdays) even if an appointment has not been made. He and his assistants are working on the grounds then. They will be happy to answer any questions and point out what is currently in bloom. To visit the grounds on weekends, make an appointment with Jenkins at 764-6535.

In the formal garden next to Inglis House are large, colorful beds filled with an amazing variety of tulips carefully staged over a six-week period. Dogwood and wisteria there should bloom sometime after mid-month. Here, and also in the adjacent cutting garden, a variety of perennials and annuals are on display all summer. Spring perennials like candytuft and sweet william begin in May.

Planted alongside the greenhouse/workshop and elsewhere are many attractive English boxwood shrubs with their small, glossy, dark-green leaves. Unlike most English boxwoods, they endure Michigan winters with relative ease. Elizabeth Inglis developed this hardy strain (*buxus sempervirens inglisii*) after spotting an individual English boxwood that fared well in a friend's yard. After ten years of experimenting with cuttings from this shrub and its offspring, she succeeded in producing a new named cultivar of English boxwood that is available from several commercial nurseries, including Wade & Gatton Nursery in Belleville, Ohio.

Returning to Highland Road and turning left, you will soon reach a left fork lined with pink crabapples. They signal that you are now on Awixa, famed for its spectacular Maytime floral display. Most of its trees are Hopa crabapples, a cultivar whose deep, pink flowers cover the trees in heavy clusters. These qualities made it an outstanding choice in the 1930's, when long-

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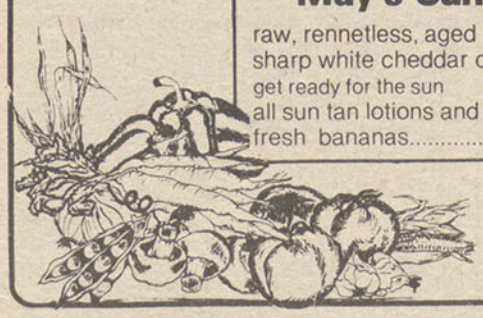

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NATURE/continued

time city parks director Eli Gallup planted them. Today over 175 kinds of crabapples are available, and more disease-resistant varieties are favored.

One such improved crabapple is the snowdrift crab, tested on the Inglis House grounds during the 1960's before being sold commercially. Their pale pink buds become white in full bloom. A few snowdrift crabs are near the parking lot off Highland Road. A much larger group in the meadow north of Inglis House can be seen on a short side trip down Orchard Hills drive. Elizabeth Inglis, with her keen sense for the harmony of buildings and landscape, helped select the adjoining property across Orchard Hills for the site of Ann Arbor's only house designed by Frank Lloyd Wright. A low, angular brick and redwood structure built in 1953, it seems almost wrapped around a distinctive hillock near the end of the unpaved street.

Returning to Geddes along Awixa, note the hawthorns, groundcovers, and wildflowers on the high banks at 402 Awixa. The pleasant yard at 405 is also noteworthy. Its curving walk ascends in stages to the house—another Bennett design. 408 was Eli Gallup's home for many years. Turning back along Geddes to your starting point, you should be able to see some of the prize-winning peonies his wife, Blanche, cultivated here.

At the corner of Geddes and Concord stands a tall, white frame house that still has something of the farmhouse about it despite its swimming pool, deck, and the woods now surrounding it. Here Andrew Franklin Smith began a poultry farm and orchard at the turn of the century. By the late 1920's, however, he had turned more profitably to real estate, platting and selling lots on the new streets (Highland and Awixa) laid out on the back hills of his former farm. The largest parcel he sold was the high hill conveyed to James Inglis, his brother-in-law.

— Anne Rueter

Guided walks to see warblers at the Arb

Chestnut-sided Warblers

DRAWING FROM AUDUBON'S "BIRDS OF AMERICA"

The warblers' brilliant plumage, active behavior, and frequent song combine to make them a special treat for birdwatchers. May is the month and the Arb is the favorite local place to see them. In fact, representatives of the Washtenaw Audubon Society conduct regular spring warbler walks for any interested people. (Maxine Miles, 662-3620, is the organizer.) Any morning from May 5 through 10 they meet in the parking lot by the river at 8 a.m.

Warblers are our largest family of birds here. Unlike some families of birds like flycatchers and sparrows, most warblers are dramatically distinct from one another. Bright splashes of yellow, orange, or blue, or streaks of chestnut and bold face masks make it relatively easy to identify the birds even at a distance. On a warm May morning, the brightly-plumaged male in full song stirs awe even in non-birdwatchers who happen to encounter the performance. The showy males seem most active, most conspicuous, and most eager to announce their location to the observer with rich songs delivered from a prominent perch. Many warbler species seem quite tame and cooperative about foraging for insects in full view, and many feed at eye level.

More than thirty species of warblers pass through the Ann Arbor area each spring. Very few arrive before late April, and most are gone by late May. A widely-shared fantasy of birdwatchers in early May is to find the perfect "wave of warblers"—all or most of the regularly-occurring species in or near the same location where they terminated their previous night's migration. One may well see twenty or more kinds in a morning of concerted search.

The charm of the search is due in great part to the setting, amid a symphony of other bird songs and the sweetly-scented blossoming of fresh spring vegetation. Warblers may be the perfect motivation for being out in nature before most people have finished breakfast.

— Will Weber

Above Ann Arbor: This year's best meteor shower

The best meteor shower of 1981 should peak the night of May 2, 3, or 4, though the date is uncertain and the meteors tend to get brighter (though more infrequent) with time. The brightest ones may occur as late as May 11. Meteors on any date are always more frequent after midnight. Indeed, by May 11, you'll *have* to watch after midnight because the Moon will have begun to set that late, and its light is very good at drowning out meteors. But you can see *some* meteors any night at *any* time after Moonset in early May. Just go out to any place where no lights shine in your eyes—in the country, if possible, away from the city's light pollution. Bring a blanket. Lie flat on your back, so you can see the whole sky. And watch! You'll see a meteor somewhere in the sky every few minutes.

Meteors (often incorrectly called "shoot-

CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

Big plans for chocolate chip cookies

Will a small State Street shop spearhead a nationwide chain?

SUSAN OGDEN

"We want to do for chocolate chip cookies what Häagen-Dazs did for ice cream," says Bill Costello, proprietor of Lake's Gallery at 215 South State. He's also the co-owner, along with his sister Sue, of **J. B. Chips Co.**, specialists in chocolate chip cookies, which is due to open this month at 211 South State, where Lake's jewelry shop used to be. Bill will handle the business and managerial side of the business. Sue is the long-distance culinary director. She lives in Boston, where she owns The Mermaid Cafe, a seafood restaurant near Quincy Market. She is developing the concept and recipes. Some other kinds of cookies will be available for non-chocolate-lovers, but Bill says, "It's been proven that chocolate chip cookies will outsell any other kind of cookies by many times. We've done a great deal of research on this. There are lots of chocolate chip cookies sold by weight. Naturally, they're heavy as cement. Ours will be light—made with butter, chocolate, real vanilla, pecans, high-quality unbleached flour. We're out to make them good. We're shooting for a real gourmet cookie. Of course, it will cost a little more. We checked out all the big cookie bakers in Boston, New York, New Orleans, the Coast. The best is The Chip Yard in San Francisco and Boston. We feel we've come up with a better recipe."

In fact, the cookies we tasted were deemed excellent by several independent judges, who remarked with surprise at how much they were like good homemade cookies: crisp but still chewy, with the chips still soft from baking.

As of press time, several details such as price are still undecided. "We've got to get thoroughly cost-factored," Bill explains. What is known is that the cookies will be small. They will be sold by the dozen and half dozen. They will be baked on the premises, fresh each day in batches just big enough to keep up with anticipated demand. Lynn Tindall, who has worked at Lake's, will manage the shop.

State Street seems an ideal location because of the intense foot traffic. Informal traffic counts have estimated that 8,000 people pass the store in a peak hour during the university semester. When the Ann Arbor J. B. Chips has achieved the success the Costello siblings anticipate, they intend to branch out—to Boston, to Key West perhaps, and to resort areas and malls across the country.

Meanwhile, Bill Costello is primarily a jeweler who sells, fashions, and repairs jewelry. **Lake's Gallery** has been located since November in the sunny and elegant room previously occupied by the David Ackley Gallery. It continues to stock the handcrafted and imported jewelry that Lake's has been known for ever since George Lake started it in 1959. Back before Ann Arbor's virtual explosion of unusual retail specialty shops in the late 1960's, Lake's and the old India Art Shop were the only places to find pierced earrings, offbeat imported jewelry, and other exotica. Two years ago he sold the shop to Costello, who had wholesaled jewelry to him. Moving has given Lake's more space for non-jewelry handcrafts—things like Chinese lacquer boxes, vases, and a line of Thorens Swiss music boxes. These have two hundred interchangeable metal discs with popular and classical favorites like "Tales from the Vienna Woods" and "Tara's Theme." Boxes start at $54; five discs are $14.

Assorted notes

On South University, a new Mexican restaurant (largely take-out, with a few tables) opened in February. **Pancho's Villa** is between Forest and Washtenaw, where Mr. Tony's Submarine was. In fact, new owners Don and Stacey Manzanares were friends of Mr. Tony's owner. Don is Mexican (his full name is Donaldo Felix Manzanares) and grew up working in his family's restaurants in San Francisco.

Schoolkids' Records is doubling its space by expanding next door into what used to be Palmer Studios. Schoolkids' has become the biggest-volume record store in town in a tiny, 600-square-foot storefront. Smallness has its advantages; it forces development of efficient ordering and stocking systems. And a small store makes it easier to spot shoplifters. But Schoolkids' cramped quarters meant that employees had to file backstock records in bins directly in front of browsing customers' knees—an awkward arrangement, to say the least. Overcrowding on Saturdays turned customers away.

The expansion, expected to be complete by May, includes a separate area for backstock, wider aisles, room for the line at the cash register, and space for 30% more record titles. Imports, cutouts, and budget sections will be enlarged. And tapes will be moved from the store on East William over Campus Bike and Toy. Used and rare records will continue to be sold at the East William location.

Palmer Studios is now located in owner Andy Oberdick's large, handsome stone and stucco house at 2110 Miller, across from City Drive.

Downtown ice cream lovers, take heart! **Mountain High Ice Cream Parlor** at 117 West Washington has reopened under new ownership (real estate agent Sally Kelly). And on Fourth Avenue between Liberty and Washington, a **Stroh's Ice Cream Parlor** is soon to open. Stroh's Brewery has been making ice cream ever since Prohibition, a time when many breweries, in order to survive, turned to non-alcoholic products utilizing their existing refrigeration equipment.

Several central-area businesses involving art, crafts, and things for the home have closed in the past month or two. **Classical Glass** at 249 East Liberty in East Liberty Plaza has closed. Owners Richard and Sandy Marks continue to operate the Richard Marks Studio in an old stone church in Tecumseh and to offer their classes in leaded glass at West Side Work Space at 317 West Huron. Richard Marks' work is on display at Sixteen Hands cooperative crafts gallery, 119 West Washington.

Gallery One, Claire Spitler's pleasant and friendly art gallery at 113 South Fourth Avenue, has also closed—at least for the time being. Director Spitler, an enthusiastic supporter of Midwestern artists, intends to continue her involvement in art as "Claire Spitler Works of Art," working out of her home by appointment only (662-8914) in the time-honored tradition of small galleries. She will continue to represent twenty or so of her best artists. She also wants to do art consulting for individuals and businesses and to produce and publicize exhibits in artists' studios and selected public spaces. Spitler is a notably open and plainspoken person in a field given to ornate rhetoric ("dandy" and "crackerjack" are some favorite adjectives for her artists). She's closing her luxurious rented gallery space on an upbeat note. "The Michigan economy did me in," she relates. "The gallery is more than I can carry financially now. I feel I've been successful in every way but financial. I'm looking for new ways to bring art to the public." With no regular hours, she's looking forward to having more time to get out, see new art, and make wider contacts.

Andoh's African Imports at 310 East Washington has closed its retail operation but will continue its mail-order business. Owner Betty Andoh is already at work on a catalog, which will include such popular items as African fabrics (both hand and machine woven) records, and books. The business may be reached at 1-729-0286, or by writing Andoh's African Imports, Box 283, Inkster, Michigan 48141.

Also closed: **Artisans' Lighting** on South University and **The Plumed Serpent** imports at 330 South Main Street next to the Central Cafe.

Two campus shoe stores changed hands and looks in March. On State Street, **Roots** was purchased by two of its employees, Tom Fixler and John Wojewidka, personable young men who rechristened it **"Candesence."** "It's a nice-sounding name," says Fixler. "It means the same as incandescence, and this is a very warm store." Roots, the Toronto-based shoe manufacturer, had developed an extensive chain of retail outlets but recently has decided to concentrate on wholesaling. Its chain is now down to two North American stores,

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CHANGES/continued

in Birmingham and Fairlane mall. The original Roots shoe is a product of the counterculture, a so-called "concept shoe" with a woodsy image. It is a sturdy, wide-toed oxford with a negative heel—one that's below toe level. The original Roots still has its fans, now in their thirties and forties, and it can be special-ordered at Candesence. There's often a delay because of the continued strong demand for negative heels in Europe. The Roots firm, however, has completely changed its image after some very lean years, according to Fixler. The new, fashionable look, he explained, is a little retro, a little new wavish, typified by the popular Roots jazz oxford for men—a soft, handcrafted shoe with a rather pointed toe, available for $60 in pastel colors like sailor blue and lilac as well as neutrals. Candesence stocks other fashion-conscious lines as well: for men, Pierre Cardin; for women, Capezio, Andrew Geller, Rockport, and Bandolino.

Where Candesence is in the fashion vanguard for Ann Arbor, **Shepard's Shoes** (formerly **Liberty Shoes**) on East Liberty is solidly in the mainstream of campus styles. It continues to carry a lot of the Bass shoes featured by Liberty Shoes and its predecessor, which was owned and operated by Bass to test market campus styles. Shepard's is a Lansing-area firm, family-run and forty-one years old. Its East Lansing store sells more Bass shoes than any other store in the country, according to Shepard's general manager, Jerry Sine. Shepard's also offers several lines of men's and women's shoes congruent with the casual Bass image: Bare Traps, Skandals, Sebago, Docksides, Timberlands, and Naturalizers. Incidentally, most leather shoes at Shepard's are sold with a warranty providing for free repair or replacement of parts that wear out within four months of purchase (for women) or six for men.

More assorted notes

China on the Run is something of a misnomer for the new take-out restaurant on Packard at Woodlawn, where **Lucky Jim's Fish and Chips** had been for over a decade. The limited menu, built around teriyaki barbeque, is actually more Hawaiian than Chinese, explains co-owner and chief cook Lisa Parola. Born in Hawaii, she's part Hawaiian herself—and part Chinese, French, German and Italian as well. "I don't claim to do authentic Chinese or Japanese teriyaki," she tells purists, and explains how the Japanese teriyaki sauce, sweet and thick, isn't used as a marinade the way a thinner, less sweet sauce is in Hawaii. There teriyaki is as likely to be beef or pork shish-kebob or ribs as the more familiar chicken.

The tiny restaurant (which includes five stools at a counter) is Parola's first business, but she's no stranger to cooking in quantity. For years her family has run a popular barbeque booth at international fairs put on by Flint's International Institute. When Craig Pepples offered Lucky Jim's for sale, she and her mother, a schoolteacher, thought running a restaurant would be fun. Lisa's mother and brothers

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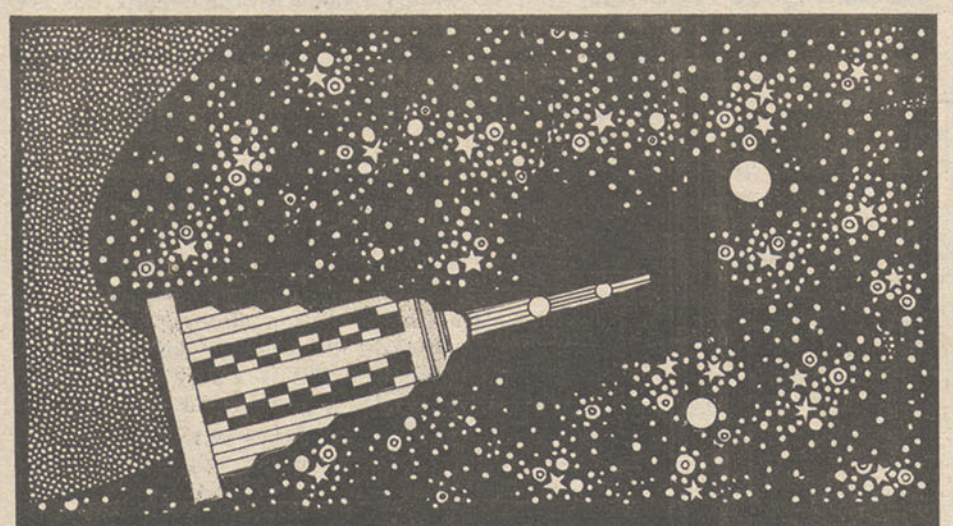

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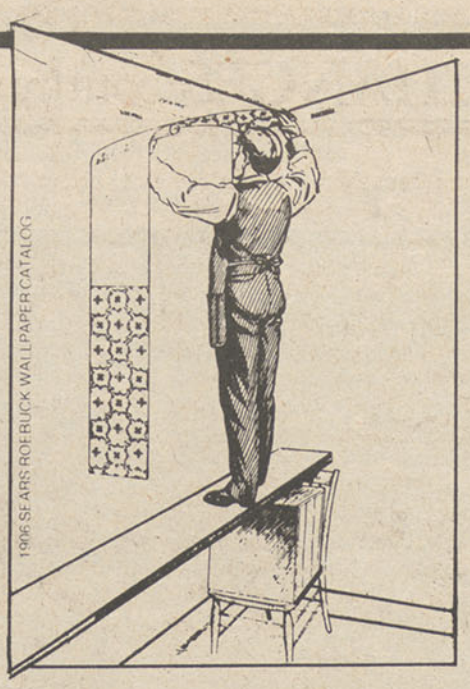
come down from Flint on weekends to help out. Lisa, who is around for between twelve and thirteen hours a day, says she finds the work and responsibility "exhilarating" and enjoys the variety of patrons from the neighborhood—students, office workers from nearby medical buildings, and busy Burns Park working mothers. She offers a $4 dinner and $3.25 lunch plate including a fried wonton, choice of teriyaki, bean sprout salad, and fried rice. Other specialties are egg rolls, egg drop or wonton soup, and rotating weekly specials of dishes like Shrimp Chow Mai, sweet and sour pork, pot stickers (steamed and fried meat dumplings), and hot and spicy tofu.

Behind the wallpaper boom



Off-white and pale neutral walls are "out." We suspected as much when four different homeowners, all with the annual spring fix-up, paint-up fever upon them, told us, "This time we're going for wallpaper." Is the trend strong? We checked it out.

"Yes, it is," said Sandy Guenther at Vera's. "It's because of the wonderful designs that have been coming through for a couple of years, and it's because so many people have been to Europe and seen how effectively Europeans use wallpaper."

"Yes," said Rolland Frey at Advance Interiors. "Home decorating styles change just like dress styles. Manufacturers encourage change so they can sell new products. Wall paper is better than ever, and paint isn't as good as it used to be. Most paper now is vinyl coated and very good—some of it is even strippable. The government ruined oil-based lead paint with safety and health regulations. The new stuff doesn't give good coverage. It finger-marks easily. Silliest regulations I ever saw."

"Yes," said Charlene Trout at West End Studio. "I see every decorating style in the old houses I renovate—rosebuds on wallpaper from before World War I, dark painted walls from after World War II. We're coming to the end of a period when white and light, neutral backgrounds were popular. Wallpaper is coming out from the bathroom and kitchen and going into the other rooms in the house. Competition between manufacturers is up; they rip each other's designs off like crazy. That's a sure sign interest in wallpaper is high." West End Studio, incidentally, is offering free wallcovering workshops Thursday evenings in May. (Call ahead for reservations—995-7234.)

"Yes," said Bob Anderson at Anderson's. "Wallpaper has been big especially in the last two years. Wallpaper can make your house look completely different. Before, when people got bored with their house, they'd just sell it and move to a new one. With interest rates so high today, they can't do that, so they're putting much more money into renovation. Lots of times they choose paper."

Established interiors shops are expanding their wallpaper lines and advertising specials. Cunningham's drug store now carries wallpaper. And some people even know the number of a warehouse to call and order wallpaper of any brand, in any design, at wholesale prices. It's suddenly jungle warfare out there in wallpaperland, now that paint is out and wallpaper is in.

All this activity on the wallpaper scene has brought two newcomers and a dramatic transformation of a familiar business. **Vera's** is no longer a small wallpaper specialty store tucked in the north end of a Cape Cod house on Carpenter Road just north of Packard. Under owner Sandy Guenther, Vera's has remodeled and expanded into the entire building and become a full-fledged interior design studio offering custom bedspreads, drapes, and furniture as well as wall and window coverings. Furthermore, Vera's is about to launch a contract division to take on work for businesses and hotels. The place still has its house-like ambiance and ample natural light.

The newcomers are both discount houses offering wall and window coverings. **Knoppow's** (pronounced NOPP-o's) at 3430 Washtenaw is the seventh outlet of an old (since 1907) Detroit decorating firm that expanded during the last decade. Aimed at the do-it-yourselfer who wants to go out and buy wallpaper and hang it right away, it offers in stock over a thousand designs from twenty-five manufacturers, along with the supplies (paste, rollers, etc.) for hanging it. Other papers, along with blinds and drapes, can be ordered. Knoppow's is in the former Lafayette Electronics store in the shopping strip just west of Pittsfield Boulevard.

Creative Windows and Walls is also on Washtenaw, in part of the one-time Arbor Hills Hardware store at Platt. (Landlord Ben French has recently covered the structure's facade with cedar shingles, in order to harmonize with its neighbors next door and across the street.) Owner Carl Sly, formerly with Knoppow's, wants to offer the largest selection of window treatments in town—woven woods, one-inch blinds, vertical blinds, and window quilts, all of which have come to compete with draperies in the past five years. He can also order wallcoverings at a discount from a big selection of sample books. Discounting wallcoverings wasn't possible for a retailer five years ago, Sly explains, but now regional distributors are sending reps outside their own sales areas, assigned by manufacturers. The competition has caused distributors to offer retailers discounts, which may be passed along to the customer.

Customers should be careful not to judge cost of window and wallcoverings based on product price alone. Cost of supplies and services offered vary greatly from place to place. Some stores staff trained interior designers to advise customers, others don't. Careful, complete price comparisons are in order.

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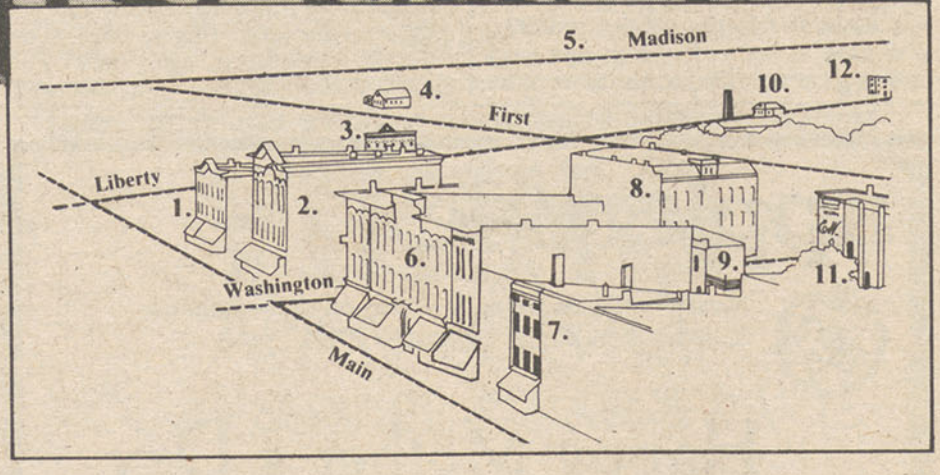

When Madison marked the edge of town

In 1893 or thereabouts, when this photograph was taken from the tower of the old Courthouse looking past Main Street to the southwest, Ann Arbor's west side residential area pretty much stopped at Madison. That street formed a crisp demarcation line for the edge of town, with only the wooded hills and a very few houses beyond. Within the next two decades, however, new developments to the south would spread across Madison to the new Pauline Boulevard.

Here are some landmarks visible in the photograph, listed as they appear from left to right. Buildings still standing are indicated in italics; twentieth-century addresses are used.

1. *208–212 South Main.* Now occupied by Shahin Custom Tailoring, Willoughby-Wanty shoes, and Schlanderer & Sons jewelers.

2. 200–206 South Main. (Built about 1865.) The upper two floors were Hangsterfer's Hall, a popular place for meetings and performances in the 1870's and 1880's. Hangsterfer's also had an ice cream parlor in the same building. Kiddieland (originally Kresge's) now occupies the site.

3. *117 West Liberty.* (Erected in 1886 for Walker Carriage Company; now the Ann Arbor Art Association.) Upper floor and cornice only are visible.

4. Bethlehem Parish School. (Built in 1860, expanded 1873.) A German-language school operated by the state's oldest German church.

5. *Wurster Park.* This and nearby land on Madison was owned by three German fraternal organizations, the Schuetzenverein (shooting club), Turnverein (gymnastics club), and the firemen's organization.

6. *118–126 South Main.* (These five buildings were erected about 1865.) Currently 126 (long Bach & Abel's and then Muehlig's dry goods store) is being renovated for Hooper, Hathaway lawyers. The four buildings to its right, now occupied by Goodyear's, look quite different today, painted a single color and with their elaborate cornices removed.

7. 114 South Main. This pre-Civil War building was occupied by Hutzel's Plumbing and Heating, one of Ann Arbor's oldest existing firms. It goes back to 1857. Mayer-Schairer office supply store now occupies the site.

8. *119–123 West Washington.* (Erected in 1885 by businessman Michael Staebler as the Germania Hotel and offices of his coal company; remodeled, with an additional floor, in 1895 and renamed The American House.) Known as The Earle since the Milner Hotel Chain occupied it in 1954.

9. *112 West Washington.* (Erected in 1865 by William Herz, painter and decorator.) Now the Cracked Crab restaurant.

10. *326 West Liberty.* (Built about 1868 by brewer Peter Brehm.) Now The Moveable Feast caterers and restaurant.

11. *122 West Washington.* (Built about 1865 and occupied by a saloon.) Now the Del-Rio Bar. The sign reads "Wines, Liquors and CIGARS."

12. *401 Fourth Street.* (Built in 1879 by the Michigan Furniture Company.) Now a U-M office and storage facility known as Argus I.

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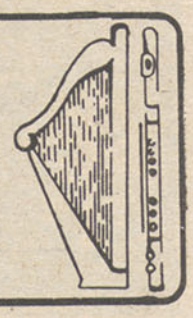

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Catherine McAuley Health Center

presents

fourth annual

St JOE'S

RADIO-THON AUCTION

May 8, 9 and 10, 1981

For the Formation of The Community Hypertension Screening Program...

To Catch A Quiet Killer

An estimated 41,000 Washtenaw County residents are "high risk" hypertensives and don't know it. Further, another 29,000 "borderline" hypertensives are not aware that they are headed for serious medical problems.

The presence of this quiet killer, commonly known as "high blood pressure," is usually painless. Often headaches and other minor symptoms occur only after serious changes have taken place in the heart, brain, kidney or other vital organs.

That's why the mobile hypertension screening team to be funded through this year's St. Joe's Radio-Thon Auction would make a significant contribution to the health of this area. Staffed by a full-time coordinator and other fully-qualified health professionals, the team will conduct free blood pressure screenings at local industries, businesses and other active community locations.

Participants registering "high" will be referred to a physician for diagnosis and treatment. Those registering "extremely high" will be told of the immediate need to contact a physician and will be assisted on-the-spot in making the appointment.

"Borderlines" will receive a second screening, also free, at a St. Joseph outpatient clinic to confirm the presence of hypertension prior to a medical referral. All community physicians will be contacted to develop a medical referral list.

Over a period of several months, the team will actively encourage confirmed or suspected hypertensives, by letter and by telephone, to seek medical guidance. Numerous studies reveal that such personalized reminders motivate people to get help.

Approximately 5,000 community residents will be screened during the first year of the Hypertension Screening Program. An extension of the Catherine McAuley Health Center's effort to enhance community health services and education, the program will co-ordinate with other area facilities offering hypertension screening to ensure comprehensive coverage for this area.

The Auction...

Community Action For A Community Health Center

Each year thousands of people from Washtenaw County and the surrounding area are patients at the Catherine McAuley Health Center—St. Joseph Mercy Hospital, Mercywood Neuro-Psychiatric Hospital and Maple Medical Center. Guided by the humanitarian goals of the Sisters of Mercy, the Health Center strives to provide compassionate, first-rate health care. Because they support this mission, some 200 residents from Saline, Chelsea, Ypsilanti, Dexter, Plymouth, Ann Arbor, Brighton, Manchester and elsewhere volunteer their time, talent and energy to make the Auction work.

Volunteers solicit merchants who donate items which the community purchases on air time donated by WAAM (1600 AM). The site of the Auction itself—Bechtel Power Corporation—is a donation.

Last year's Auction raised some $54,000 for a program to help elderly patients at St. Joe's, and that program is now under way within the hospital's Department of Medical Social Services.

This year's Auction goal of $50,000 will launch the Community Hypertension Screening Program, which was developed by the Department of Cardiopulmonary Services with consultation from two leading physicians within the Department of Internal Medicine.

fourth annual

St JOE'S

RADIO-THON AUCTION

Bid on furniture, paintings, lawn care, TVs, gift certificates of all kinds, sports equipment and apparel, clothing, gourmet dinners, balloon rides, Caribbean vacations, and many other unique and exciting goods and services made possible through the generosity of area merchants and other members of this community. Watch for ads listing items to be auctioned. Further information about the Auction may be obtained by calling 572-4040.

WAAM RADIO 16

1600 on your AM Dial

Phone in your bid 663-2900

Friday - May 8 2 pm to 10 pm

Saturday - May 9 9 am to 10 pm

Sunday - May 10 9 am to 8 pm

BECHTEL

Come to Auction Headquarters at Bechtel Power Corp., 777 E. Eisenhower Parkway, Ann Arbor to observe the action. Sorry, no bidding from the floor.

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to the

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featuring

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soft sculpture in radiant colors
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Land of Oz

Yellow Brick Road
Oz

Dear Dorothy,

You wrote me that all your earth-ling friends were looking for the Yellow Brick Road. Remember, it's a fantasy road for the Young at heart.

The Yellow Brick Road is on William Street. It's a new shop. It has 7 ft. posters, a Land of Oz Zoo, colorful kites, games, T-shirts and a complete card shop—also other items that will capture your imagination. The munchkins love this shop, and you will too.

The secret is out—tell your friends that the Yellow Brick Road is one door down from Over the Rainbow. Follow the Yellow Brick Road—it's fun and you are certainly getting closer to finding me.

Sincerely,

Oz

522 E. William St. 662-6419

Grand Opening May 9

Special Grand Opening Feature — "Silent Moves" performing mime.